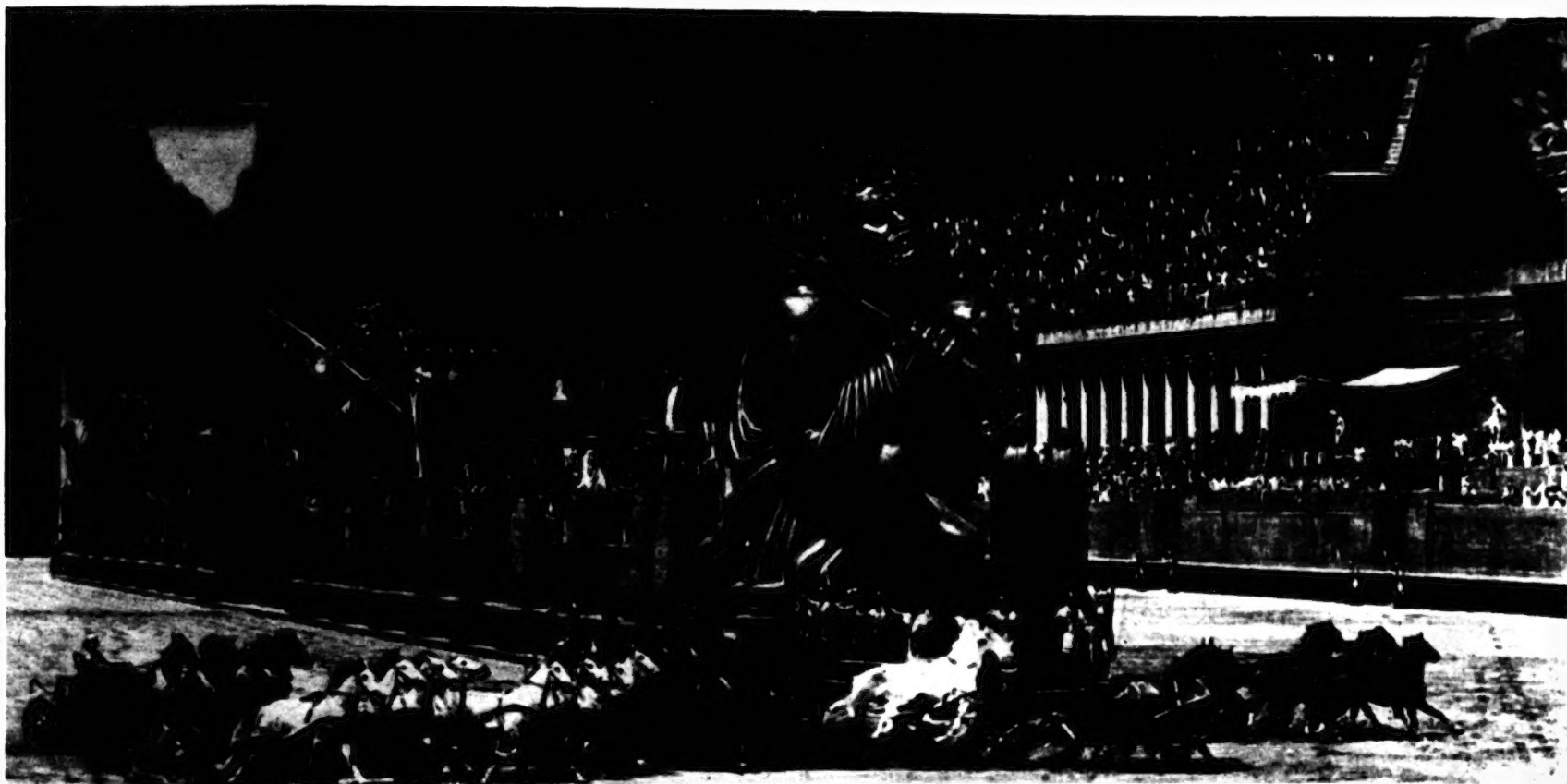


Time Weekly

2/6

The biggest mob scene in town:



The second biggest mob scene in town★:



★ THIS ONE GOES ON ALL DAY, EVERY DAY, RAIN OR SHINE! AND THE ONLY PEOPLE NOT BOOKING FOR M-G-M's "BEN-HUR" ARE BOOKING FOR M-G-M's "GIGI" NEXT DOOR!

HARVEY AT THE TOP

(New York Sunday)

LAURENCE HARVEY, star of the British film "ROOM AT THE TOP" is among the five top actors of 1959 named by "*Film Daily*," the U.S. trade newspaper. He is listed fourth.

.... *Daily Mail*,
28th December 1959

"ROOM AT THE TOP"

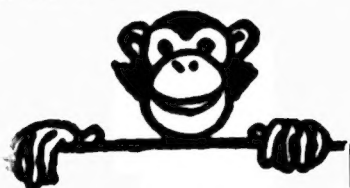
RATED No. 2

(New York Monday)

"Ben-Hur" was voted the best film of 1959 today by 15 New York film critics. The British film "ROOM AT THE TOP" was second.

.... *Daily Express*,
29th December 1959

ROMULUS FILMS LTD.



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SALTED NUTS**
The
World's Best!

Kine Weekly

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No. 2,727

Thursday, January 7, 1960

Vol. 512



News highlights . . .

AITC goes to Treasury

AN AITC delegation is to go to the Treasury on January 21 as a follow-up to last month's submission to the Chancellor of the Exchequer of the industry's case for abolition of ET.

Chairman of the All-Industry Tax Committee, R. G. Leach, will probably lead the delegation, which will include representatives of all member associations.

N. Ireland CEA investigates

AN INVESTIGATION into the state of the Ulster cinema industry is to be carried out by the Northern Ireland CEA branch. It will be a preliminary to an approach the branch is making to the Ulster Minister of Finance for a reduction in cinema tax.

At a special meeting of the branch in Belfast it was agreed to circulate all members with a questionnaire seeking comparisons between 1958 and 1959 box-office returns. Particular reference would be made to the last two months of each year, which would show the effects of the introduction of Independent Television to Northern Ireland.

When the questionnaires have been sent out the branch will ask for a meeting with the Minister to discuss cinema tax.

Karl Tunberg deal

UNDER a joint production agreement between Warner Brothers and ABPC, Karl Tunberg is to write and produce a number of important features. First production—scheduled to go into Elstree in the near future—will be "Nicola," a modern love story based on Audrey Erskine Lindop's novel of the same name.

Tunberg, who received acclaim for his part in scripting "Ben-Hur," has almost completed the script.

RFD managing director

F. L. THOMAS, general manager of Rank Film Distributors since 1956, has been appointed managing director of the company. Mr. Thomas, who entered the film industry in 1927 when he joined Western Electric, was with Paramount Film Service from 1933 until 1938 when he moved over to Twentieth Century-Fox.

After the war, in which he served with the RAF, he became managing editor of *The Cinema*—a position he held until joining The Rank Organisation in 1956.

Anglo buys Wallace stories

ANGLO AMALGAMATED has bought the film rights of more than 250 of Edgar Wallace's short stories. The properties, formerly held by Sydney Box Associates, will be made into one-hour supporting features or first features where the subject warrants it.

Production will be at Beaconsfield and Merton Park at the rate of six pictures a year.

NATKE talks to resume

NATKE general secretary Sir Tom O'Brien hoped to fix dates this week to resume negotiations for new agreements with the CEA and KRS. Meetings would, he hoped, be held with both associations later this month. Last month NATKE rejected settlement offers.

A-R breaks through FIDO barrier

ASSOCIATED-REDIFFUSION this week burst through the barrier erected by the film industry against the selling of British pictures to television with the news that it has acquired the entire share capital of John Woolf's Independent Film Distributors and with it 55 British post-war feature films controlled by the company or by film producer Danny Angel.

Its effect upon FIDO and CEA policy is being considered by the trade this week. It will be the main item on the agenda for the general council meeting next Wednesday.

John and James Woolf issued the following statement immediately after the A-R announcement:—

"We have been asked why, before concluding negotiations with Associated-Rediffusion for the sale of Independent Film Distributors, Ltd., we did not first offer the product owned by that company to the Film Industry Defence Organisation.

No approach

"The simple answer is that in January, 1959, we received a letter from FIDO requesting us to give undertakings (a) not to sell our films to TV and (b) not to require FIDO to acquire them. We replied immediately to FIDO to the effect that we could give no such undertakings, that we considered that the object of FIDO was to acquire the UK television rights from producers, particularly independent producers, in order to prevent their selling these rights to TV and we invited FIDO, if they so wished, to contact us further on the subject.

"From that day to this we had no approach from FIDO in connection with our films."

Danny Angel told KINE. on Tuesday: "I have done what any normal, prudent business man would do.

"I don't think there can be any harm in showing films on television, otherwise ABC, Granada and The Rank Organisation, who own theatres, would not show them on their networks.

"From the creation of FIDO, I have always said I would not deal with FIDO. No one is going to stop me doing what I like with my own films and my own assets in the interests of my shareholders.

"This is a free country and anyone who deals in sanctions and threats brings only disaster to people who try to enforce them.

"I intend to go on making pictures for the cinema, and financing them with my own money."

W. J. Speakman, FIDO's administrative
continued on page 30

Viewpoint

MOMENT FOR REAPPRAISAL

THE EFFICACY of the Film Industry Defence Organisation as a means of curbing the flow of old feature films to television, is seriously challenged by the spectacular Associated-Rediffusion deal, which must be regarded as a major break-through.

The strength of FIDO has indeed been in question since the recent withdrawal of the sanctions clause from the memorandum of agreement, a move forced by the influence of the U.S. anti-trust laws upon the American interests participating in the trade protection scheme.

It was considered at the time that the industry could fall back upon the CEA Llandudno resolution and, while this was reaffirmed in the case of the recent Selznick deal, the effectiveness of the resolution has never been fully tested. Nor is it certain whether it can be reasonably or effectively applied following the latest development, which may prove to be the forerunner of other deals for British films.

So far as FIDO is concerned, the A-R deal is a *fait accompli* and there is now nothing which FIDO can do to change the situation. On the face of it, it would seem that FIDO has failed to take the initiative where producers have felt they were not in a position to give the assurances originally asked for by the board of FIDO.

This week's development is a serious matter for the industry and it obviously calls for a reappraisal of the measures for protecting the industry's interests. Much depends upon the exhibitor attitude and in this direction a lead might be set by the major circuits.

We have always stated that the unions could play a not unimportant role in the control of the release of films to television.

The whole question is an urgent matter for all-industry discussion.

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Editor: William G. Altria, Hon. FBKS

Advertisement Manager: Stanley C. Collins

Editorial: 189 High Holborn, London, W.C.1. Telephone Chancery 3344

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Long Shots

THE CEA General Council is faced with a knotty problem when it meets on Wednesday next week. There is certain to be a lively and controversial discussion on FIDO and the sensational Associated-Rediffusion deal with the Woolf brothers and Danny Angel.

Quite obviously, it will be a time for the General Council to reassess its policy in relation to FIDO and the application of the Llandudno resolution and whether or not it can be effectively applied in this and other possible cases that may follow.

The deal just concluded by A-R has been the subject of rumour and speculation around Wardour Street for some little while, but few in the trade could be aware of its full significance.

The negotiations were only concluded just before Christmas and the final documents were signed only four days before the dramatic announcement.

It is implicit in the statement from John and James Woolf that there has been no effective liaison between FIDO and Independent Film Distributors to ascertain whether the company's films could be kept within the control of the industry.

John and James Woolf are emphatic when they state that they have had no approach from FIDO since the initial correspondence when they were asked to give an assurance that they would not make their films available to television or call upon FIDO to purchase them. The Woolfs stated at the time that they could not give the assurance, but it is quite clear from correspondence that they offered to negotiate with FIDO and it is apparent that they did not receive an invitation to discuss the matter.

By all accounts, John Woolf, apart from giving the assurance asked for by FIDO had been a strong supporter of the scheme up to the time of the withdrawal of the sanctions clause from the FIDO memorandum of agreement, a move which he opposed. But for this, I understand, the A-R deal may not have gone through.

Danny Angel's position in relation to FIDO has always been clear. He is strongly opposed to it in principle.

Incidentally the disposal of the Woolf interests in Independent FD in no way affects their production companies, which will continue to function as before and which will handle those of their films that are outside the A-R deal. It is possible that, at some future date, they may set up another distribution company.

THE closer British production ties recently established between Warners and Associated British are showing tangible results. I refer to Jack Warner's announcement that under a joint agreement celebrated screenwriter Karl Tunberg is to write and produce a number of major features for the new set-up.

First, due to start at Elstree shortly, will be "Nicola," a modern love story which Tunberg is now scripting from Audrey Erskine Lindop's novel. Thus is brought about the mating of the best in production know-how and the best in American writing skill. A combination which experience has shown to be unbeatable.

Tunberg has been writing and producing pictures for more than 20 years. "Ben-Hur" is

likely to be a long-standing testimony to his talents as a writer.

THE appointment of Fred Thomas as managing director of Rank FD is deserving recognition of the tremendous job he has done for the distributing company since he joined the organisation as general manager in 1956.

His appointment by John Davis was a shrewd move, for it has proved to be an exceptionally popular one throughout the trade and particularly among exhibitors up and down the country.

All those who have a close association with Fred, within the organisation and in business, have a high regard for his administrative ability, his indefatigable energy, tremendous enthusiasm and engaging personality.

He can be as tough as the next man when negotiating a booking deal, but integrity and fairness in all dealings has added to rather than detracted from his wide circle of friends.

STUART LEVY is concerned about rumours circulating around Wardour Street to the effect that "Carry On Teacher" is not doing so well.

To scotch them he gives me the information that the film is breaking records—and in theatres where "Carry On Nurse" played. At the Lounge, Headingley, Leeds, for example.

At the Regal, Saltcoats, the opening day's take was the biggest Monday for several years and wonderful business was also recorded at the Strand, and Majestic, Belfast.

Bradford was one of the many situations where "Carry On Teacher" topped the figures of "Carry On Nurse" and the film went very big at the Apollo, Byker, and in South Shields, Whitley Bay and the Manchester, Liverpool and Sheffield areas.

THE MANY people in the trade who had a high regard for the late Max Anderson as a person, as a trade unionist and as a film maker will wish to be present at the special film performance arranged by the ACTT in aid of its Memorial Fund Appeal.

The performance will be held at 3 p.m. on January 31, at the National Film Theatre.

The programme will include selected examples of his work, films such as "The Harvest Shall Come," and "Four Men In Prison," and extracts from such films as "Daybreak in Udi." The films will be introduced by John Slater, Anthony Asquith, Edgar Anstey and Ralph Bond, among other speakers.

Tickets for the performance, priced 5s., 10s. 6d. and 21s., can be obtained from John Sapper at the ACTT offices at 2, Soho Square, London, W.1.

The ACTT fund will be devoted to Max's widow and two children.

AN ADDENDUM to the article by Bernard Orna on the Czechoslovak film industry that appeared in last week's KINE., has a special interest for British producers.

I am told that Czech audiences already have

an international taste in films, and that they see products from Russia, France, Italy, Britain, Poland and Hungary as well as their native features.

From an appreciation of British films to arrangements for Anglo-Czech co-production is, however, a big step. The Czechs have done a few co-productions with Polish, Yugoslav, East German and French companies or actors, but the list of countries shows that a strong, natural ideological slant still operates.

However, Bernard Orna is convinced that the Czech industry would really like to tackle an Anglo-Czech feature: the real trouble, of course, is in finding a box-office subject that will please both sides of the bargain.

+ + +

THE annual box-office survey conducted by Hope and Peter Burnup for the *Motion Picture Herald* names Anglo's "Carry on Nurse" as the greatest money-maker at the British box-office.

This, of course, coincides with the findings of Josh Billings in our own annual survey published two weeks ago. But the Burnups give different placings for the runners-up. Their verdict is that "Inn of the Sixth Happiness," "Room at the Top" and "I'm All Right Jack" were next in that order.

The *Motion Picture Herald* poll again underlines the success of British films for it names nine British films out of the first twelve.

The difference in placing as compared with our own survey and the earlier verdict of *Films and Filming*, which caused no little excitement in the trade, reflects the different methods of assessing the box-office stakes.

But at least we can say that Josh's summing-up was received with calm acceptance.

Incidentally, two British films figure prominently in the list of top pictures named by the U.S. National Board of Review of Motion Pictures. The British Lion-Independent FD release "Room At The Top" was placed second and the Associated British picture "Look Back In Anger" occupies the sixth position.

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BILL ANNETT, managing director of Rank Screen Services, who took up his duties as president of the Screen Advertising Association on New Year's Day, has paid a nice tribute to Ernest Pearl, his predecessor in office.

In a message to Ernie, Bill states: "In accordance with the constitution of the Screen Advertising Association the president cannot

serve for a successive term of more than 3 years, the period which you have just completed. Your fellow members cannot allow this moment to pass without expressing deep appreciation of the wise leadership you have given us during a critical period in our affairs and as your successor, I shall do my best to follow your example. Meanwhile, we all send you our sincere and grateful thanks."

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THERE is no sign of a slackening off in attendances for "South Pacific" at the Dominion, Tottenham Court Road. In fact, a new record was created last week, the 89th week of the fabulous run.

John Ware of 20th-Fox tells me that the box-office returns show 11 capacity performances out of 12 shows for the week.

This is absolutely phenomenal bearing in mind the length of the run.

The news was confirmed by Sam Eckman who also told me that a record was also created in the 88th week at Manchester. He is also highly satisfied with the returns from "Oklahoma" at the Metropole, Victoria, which are running at a level of three times the normal house average.

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SORRY to hear that Douglas Granville, UI's representative in the UK, is suffering from spinal trouble.

He entered the private wing of the London Hospital on Boxing Day, and although the specialists have not yet completed their diagnosis it seems almost certain that Douglas will have to undergo surgical treatment.

We join his many friends in the trade in wishing him a speedy return to good health.

+ + +

VARIETY CLUB'S first monthly luncheon of the New Year takes place at the Savoy on Tuesday, January 12. Following precedent it takes the form of a sports celebrities affair.

The line-up of guests includes Henry Cooper, Pat Smythe, John Surtees, Danny Blanchflower, Jim Cooper, Joe Erskine, Ann Haydon, Tom Finney, Donald Campbell, Dai Rees, Mary Bignall, Terry Downes and Jimmy Greaves. They will be introduced by sports columnist Peter Wilson.

Against this influx of sporting talent, I am sure there will be a hearty round of applause for our most popular star, Kenny More, recently elected to the crew, who must be congratulated

on one of the most notable single-handed efforts for the Variety Club.

During his recent whistle-stop tour round the country to launch RFD's "North West Frontier," Kenny personally collected more than £600 at the public functions he attended. This sum will go to the club's Heart Fund.

+ + +

YET another industry record is in danger, I am told. This time it is the total of gifts received for CMA's annual Christmas Tree Appeal.

Although the grand total has yet to be assessed, results so far indicate that it will be at least 25 per cent. above last year's figure, which was one of the best ever.

This is the twelfth year of the appeal and, through the years, it has grown in scope as well as size, extending from the under-privileged young to the aged, the poor and the lonely. This year gifts have been almost equally divided between all four classes.

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THE New Year is a brighter one for youngsters cared for by the Sunshine Fund for Blind Children and Babies—thanks to the efforts of Alex Telford, manager of La Continentale, Tottenham Court Road.

The pre-Christmas appeal for gifts and donations he organised at La Continentale and its sister cinema, The Berkeley, raised £175 in cash for the fund and something like £200 worth of toys.

A cheque for the money, which will go towards the upkeep of the fund's six homes, and the toys were recently presented to fund secretary, Miss P. Crouch, by Kenneth More. And in doing so he announced more good news for the fund. He hoped, he said, to persuade the Variety Club to donate £200 to provide a radio transmitting and receiving station at the Sunshine College for the Blind at Worcester.

Mr. Telford tells me the appeal for donations and toys from cinemagoers was so successful he plans to run a repeat next Christmas.

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THAT painful affliction, a slipped disc, is expected to keep Paul Bethell-Fox, JAROFD's branch administrator, away from his office until the end of January.

Paul was laid low with the complaint just before Christmas, but I hear that the severe pain has eased following treatment.

Nevertheless, doctors are insisting upon a period of complete rest.—The Stroller.



Anglo Amalgamated's comedy "Please Turn Over" had its first pre-release showings last week at the Forum, Jersey, and the new Abbeygate, Bury St. Edmunds. On the left, arriving at Jersey airport, are Bill Saunders, Anglo's London branch manager; Leslie Phillips, who stars in the picture; Frank Dormand, director of the Forum, Jersey and Alan Kean, Anglo's general manager. Right: Mayoress of Bury St. Edmunds; Ted Ray; Leslie Phillips; Alan Kean; Lou Petigor, director of the Abbeygate; Joan Sims and the mayor

News of the Week

Paramount stepping up its overseas production

FOLLOWING talks with Paramount president Barney Balaban in New York, Jack Karp, vice-president in charge of production and studio head, has left for Europe to make an extensive survey of European production activities and facilities.

On the tour, which takes in Rome, London, Paris and other European production centres, he will be accompanied by Russell Holman, eastern production manager, and Jerry Pickman, the company's advertising and publicity vice-president.

In the light of a possible Hollywood strike, the discussion of additional projects to be filmed in Europe and in Hollywood, and the acquisition of studio space abroad, are major features of the trip.

Important meetings

In London they will have important meetings with the company's UK distribution head, Fred Hutchinson; in Paris with John Nathan, distribution head for Continental Europe; and in Rome with Pilade Levi, general manager for Italy.

They will also discuss expansion of story procurement and talent acquisition activities with the corporation's production representatives abroad—Richard Patterson in London, Luigi Zaccardi in Rome and Edouard de Segonzac in Paris. Howard Harrison, special representative of Paramount International Films, will take part in the meetings.

While they are in London, Karp, Holman and Pickman will check on the progress of Ray Stark's production of "The World of Suzie Wong," starring William Holden and France Nuyen.

This picture is being made by Paramount British in London and Hong Kong.

Also, they will formulate plans for the impending production of the Bryanston-Paramount picture, "He Stole a Million," scheduled to start soon in Spain and London.

In Rome

In Rome, they will see a screening of the recently completed Dino DeLaurentiis-Paramount production of "Javanka and the Others," starring Van Heflin and Silvana Mangano, and "Savage Innocents," starring Anthony Quinn and Yoko Tani, directed by Nicholas Ray and shot in Technirama in the Canadian Arctic, London and Rome.

Another they will see is the almost-completed "Under Ten Flags," which stars Van Heflin, Charles Laughton and Mylene Demongeot. In addition, talks are lined up for them with producer Raymond Eger and director Roger Vadim on the Technirama production "Blood and Roses," starring Mel Ferrer and Elsa Martinelli, which is at present being shot in Rome. They will

have talks, too, with Vadim, who has been signed by Paramount on a multi-picture deal, on his next film "Satan," to be made at the Paramount Hollywood studio and on location in the South Seas.

Talks are also planned with Audrey Hepburn on her forthcoming films for Paramount.

When they are in Paris, Karp and his associates will meet Ingrid Bergman over her two Paramount pictures, "A Child Is Waiting," to be produced by Norman Panama and Melvin Frank, and "The Stepmother," based on R. C. Hutchinson's novel and the play by Warren Chetham-Strode.

Also, there will be final discussion in France on several projects for increased production at the Paramount Hollywood studio and in Paris.

Mr. Karp's conferences earlier this week with Barney Balaban were attended by Mr. Holman, Mr. Pickman, George Weltner, vice-president in charge of world-wide sales, and Paul Raibourn, vice-president.

The discussions centred around product recently completed at the Paramount Hollywood studios. These included Marlon Brando's "One-Eyed Jacks," "A Breath of Scandal," starring Sophia Loren, Maurice Chevalier and John Gavin, the Perlberg-Seaton production "The Rat Race," starring Tony Curtis and Debbie Reynolds, Jerry Lewis's "Cinderfella," and "Bay of Naples," produced by Shavelson and Rose and starring Clark Gable and Sophia Loren.

Talks were also held on the Alfred Hitchcock production "Psycho," and "The Pleasure of His Company," being produced by Perlberg-Seaton.

CMA launches a new showmanship contest

CMA will launch its biggest and most intensive showmanship effort on Sunday, offering £3,350 in prize money. It will cover 44 weeks of the year.

Planned as an integral part of CMA's intensive back-to-the-cinema campaign, the contest will see an all-out seat-selling drive by every Odeon and Gaumont manager in the country.

Number one target will be people in the home and the factory and office, making use of the special into-the-home and factory aids which CMA has pioneered in 1959 and which will be extended in the months ahead.

As in the past, the contest has been given a theme. In 1960 it is "New Zing"—the commodity with which every job is done better.

Before Christmas each showman received a "New Zing Free Offer" coupon (actually worth points in the coming contest). This has since been followed up with a sample pack containing brief instructions on how to clean up with "New Zing."

"Zing's" striking black-and-yellow brand

image has also been featured in trade press advertising.

The contest will be split into three parts. Theatres will compete in four leagues, according to their showmanship opportunities, and each league will have its own prizes at the end of each of the three periods. This format gives everyone a crack at the prizes.

Judging will be done on a national basis by panels of showmen who will meet in rotation each week throughout the contest. A national champion will be found at the close, who will receive the Champion's Trophy and a bonus award of £200. Further £100 and £50 prizes will go to the runners-up.

London SCMA wants to discuss rowdies

THE London and Home Counties SCMA branch wants its NEC to seek a meeting with the CEA to discuss the problem of rowdism in cinemas.

When the matter was discussed at the last branch meeting it was agreed that one point which should be discussed was a joint approach to the Commissioner of Police with a view to deciding a method of stamping out the trouble by co-operation between the cinema manager and police.

Also, it was thought that the aims of a meeting with the CEA should be to promote suitable legislation to provide penalties for creating disturbances in places of public entertainment. Another point mentioned involved the employment of uniformed staff able to support the manager if a disturbance occurred at his cinema.

Dublin wage claim is settled

THE CLAIM for increased wages for staffs in Dublin cinemas, which brought a strike threat, has been settled with rises amounting to 13s. per week for adult male workers and 8s. per week for female adult workers in the largest first-run cinemas.

There are slightly lower scales for staffs in Grade B and C houses in the city and suburbs.

Negotiations are now taking place for a settlement of wage claims in other centres, it is anticipated that these will be settled on a pro rata basis to the Dublin agreement.

RAFCC has surplus despite difficulties

DESPITE falling attendances and other difficulties, accounts of the Royal Air Force Cinema Corporation for the year ending August, 1959, show a small surplus.

This was reported by the president of the board of governors, Air Marshal Sir Arthur McDonald, at the corporation's annual meeting. During his remarks he thanked vice-chairman D. J. Goodlatte for the active interest he took in the corporation's affairs.

'39 Steps' climbs to Brussels top

RECORD long-runner, "The 39 Steps," has been judged the top grossing film shown in Brussels during 1959, says JAROFD.

The picture is now in its sixth week at the Piccadilly Cinema, Brussels, and it has broken records each week.

The Regal, Dublin

THROUGH no fault of the KINE., the report in the issue of December 24 regarding new installations at the Regal, Dublin, was incorrect.

The Cinemecanica combined 35/70-mm. projection equipment and Super Zenith arc lamps were supplied and installed by Allied Cinema Supplies, of Dublin, and not as stated in our report.

IN BRIEF

● Fakenham Central Cinema, Norfolk, has been granted a 50 per cent. cut in its S.O. Levy payments. New rate will be 2½ per cent. of net takings.

● Columbia's "Babette Goes to War" will be trade shown at the Theatre Royal, Manchester, tomorrow (Friday), at 10.45 a.m.

● Small Film Distributors is to hold another trade show of "The Girl Rosemarie" at the Celluloid Theatre, Wardour Street, on January 11, at 2.30 p.m.

U.S box-office receipts continue to rise

BOX-OFFICE receipts in America are continuing to rise. For 1959 they totalled an estimated 1,200,000,000 dollars—32,000,000 dollars more than in 1958 and about 7 per cent. (80,000,000 dollars) higher than the 1957 figure.

The increase, according to a report by the United States Department of Commerce (Business and Defence Administration) was due to three major factors—the first rise in admissions for a number of years, higher admission prices and lower Federal admission taxes.

And the upward trend in both receipts and admissions is expected to continue this year. Prime reasons for the anticipated rise: the availability of stronger box-office products, increased advertising and exploitation of films, and greater receptivity on the part of the public.

quarter of 1959, going on to good summer business judged by some industry leaders as the best for 10 years. The turn is encouraging, because in 1958 attendances fell from the 1955-56-57 weekly average of 45-46 million to 42 million.

More pictures

Although no large increase in feature film production is foreseen for 1960, there will be more pictures available for release than during last year, when feature production fell from 240 in 1958 to about 200.

During the first 11 months of 1959, about 175 features were made in the U.S. of which about 60 were from independent producers.

Against the fall in feature production activity, which has led to increased distribution of foreign films in America, more expensive, epic-type pictures in special processes are being made in greater numbers.

Commenting on the increased exhibition of foreign films, the report mentions that theatres which have had a policy of showing only U.S. pictures were now occasionally screening foreign product. An estimated 550 theatres in America now devoted full time to showing foreign and specialised films—an increase of about 100 during the past year.

American film earnings in the world market eligible for remittance to the U.S. in 1959 are estimated at 215 million dollars.

Challenge

The industry, states the report, was meeting the challenge of other entertainment mediums by "vigorously selling its product to the public" and by maintaining high standards of exhibition. Improvements and remodelling of theatres was being undertaken, advertising budgets were being increased and drive-in business continued to thrive, the report adds, referring to optimism expressed by industry leaders and trade association executives.

Dealing with the rise in attendances, it states that they took a slight upward turn in the first

**Again! Anglo Ring the Box Office Bell
with a Great New
British Comedy!**

**A SMASH-HIT ON
FIRST PRE-RELEASE**

STUART LEVY ANGLOPRO WESDO L

CONGRATULATIONS ON PLEASE TURN OVER STOP
WONDERFUL WONDERFUL PICTURE THAT RECEIVED A
MARVELOUS RECEPTION STOP ROARS OF LAUGHTER GREETED

THIS GREAT ANGLO WINNER REGARDS =
FRANK DORMAND FORUM JERSEY +

★ A.B.C. RELEASE
JANUARY 25th

ANGLO AMALGAMATED FILM
DISTRIBUTORS LIMITED



World Markets

Walter Branson leaves RKO

NEW YORK.—Walter Branson has resigned as vice-president in charge of global distribution for RKO. The job, which he took over in 1955, virtually ceased when the company shut down its own exchanges.

Now, states RKO, the remaining work has been "turned over to others." Branson himself says he has plans for what he terms "the new distribution of entertainment for the sixties."

+ + +

UNIVERSAL claims that during the year ended last October 31 it will report net operating profits of about 900,000 dollars, against an operating loss of more than two million dollars in the previous 12 months when, however, it earned a non-recurring profit of 3,667,387 dollars from the sale of Universal City.

The improvement is reported to stem from higher-grade product, savings on studio overheads and a 21 per cent. economy resulting from the closing of certain branch offices.

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COLUMBIA stockholders were told at the annual meeting held in New York that a modest pick-up in business can be expected during 1960 and that the company is hoping to make a profit.

The year 1959 produced a loss on operations of 2,466,000 dollars, but this was wiped out by proceeds of the sale of the West Coast laboratory and the year ended with a net income of 151,000 dollars.

Some 37 pictures are due for release in the 1960 fiscal year, stockholders were informed, compared with 31 in the previous period.

Substantial economies have been made at the studios. Whereas unabsorbed studio overheads cost the company between one and three-quarters and two million dollars a year in the five years which ended in 1958, all such overheads are now being fully covered.

The Screen Gems TV subsidiary is at present contributing between 35 and 40 million dollars to the parent company's revenues.

Stockholders were also told that "They Came to Cordura," one of Columbia's most expensive pictures, is a financial disappointment and will be "a loss film."—Leonard Coulter.

GERMAN EXPORTS EARN BIG MONEY

EXPORT UNION, German industry's promotional set-up, reports that 20 per cent. of all German film earnings come from exports. Export income is increasing.

Surprise of the year, according to EU, are extremely good sales results in Japan, a market tapped only a few months ago with a Tokyo German Film Week as an overture.

Improvement in TV quality hits cinema

BONN.—German box-office earnings for 1959 were five to ten per cent. below 1958 results, according to the very conservative estimate of the annual report by Verband der Filmverleiher, German distributors' organisation.

Other points of interest from the German annual report are: German television stations have improved programme quality standards according to an audience survey. Better German TV programme quality has resulted in more TV viewing, and as a consequence, in lower cinema attendance.

Another important trend noticed by German distributors in 1959 is that audiences are becoming more and more quality-conscious and are shopping for better movies instead of consuming whatever films are offered by local cinemas.

This is believed to add to the risks which are faced by producers and distributors as an element of excessive gambling for quality enters the scene.

Additionally, general production costs in Germany are on the way up. Studio rental rates, talent fees and many fringe cost items are increasing severely. There is a slim chance that part of the higher costs might be balanced by better and better export earnings.

+ + +

WEST GERMANY has now one of the toughest censors in Europe, topped only by Spain, according to the German distributors' report. In 1955 only 37.5 per cent. of all feature films received the "Adult" label (which means that young people of less than 16 years of age must not be admitted). In 1956 the percentage was up at 44.5 per cent.

Some 52.4 per cent. of all feature films released in Germany are banned for youths of under 16 years of age.

Tighter censorship, according to estimates by the Germany distributors' association, costs the German film industry and foreign companies operating in Germany some 50,000,000 deutschmarks in lost admissions, annually.

A VERY important announcement made by Mr. von Hartlieb is that certain European motion picture trade organisations are now preparing a case for the introduction of a uniform and European entertainments tax rate of some per cent. of box-office grosses.

This uniform rate, according to plans, should be subject to further reduction in specific areas. The clause would enable German censors, for example, to keep their current practice of awarding tax-saving "valuable" ratings.

As all other inter-European agreements within the frame of the so-called Common European market, the planned tax pact would supersede all national tax measures contrary to it.

This situation gives different national film industries the first real chance to fight different national tax measures which could not be abolished due to a variety of different national opponents, up to now.—Gustav Genschow.

France investigates film censorship

PARIS.—A special commission of senior civil servants has just been appointed to investigate the film censorship set-up and recommend reforms to the French Government.

This looks like an attempt to solve three distinct problems.

1. The growing tendency of mayors to act as local censors although they have no right to do so. They use their power of veto on anything likely to disturb the peace, to ban certain films.

2. The large number of French films now banned for export.

3. The equally high number of films banned to children under 18, instead of 16, which is causing concern to exhibitors, particularly in the provinces.

The commission, headed by Henri de Segogne, former president of the Cinema Control Commission, will also investigate the problems of juvenile delinquency and sex, dwelt upon in the Senate by André Malraux, Minister of Cultural Affairs.

"There are two unequal problems facing our cinema," M. Malraux told the Senators. "One is sex, and the other, far more serious, is that of juvenile delinquency."

"It is a special problem and should be treated as such. It is not particular to France, and should not be used as an excuse to exert the power of censorship too freely," M. Malraux continued.

Exhibitors, however, are in favour of stricter censorship. M. Adolphe Trichet, National Federation president, would like to "avoid the complications of age restrictions." To do this, he suggests that "certain immoral films" should not be shown at all to serve as an example to producers who "should think twice before making a film."

The views of producers are almost diametrically opposed. "We are in favour of national censorship because we know it cannot be avoided. It is the lesser of two evils, but the industry itself should continue to be represented on the National Board of Censorship," stated a spokesman.

+ + +

STATISTICS just published show an increase of 36 in the number of British films exhibited in France in 1958 (211 films in all) as against 175 in 1954—while U.S. films dropped by 101.

Total number of films exhibited in France in 1958, including French films, amounted to 3,440 as against 3,349 in 1954.—Henry Kahn.

ONLY THE BEST
FOR THE GREATEST—
TECHNICOLOR
"BEN-HUR"

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Boy! Hey Girl! ... (Columbia)—U.S.	81 min. (U)	Louis Prima Keely Smith Kim Charney	Comedy musical concerning romance between crooner-bandleader and silver throated working girl. Tale transparent, but asides popular, singing stars versatile, and staging adequate	Reliable "second," particularly for the "pop" trade (C)
Last Of The Few ... (British Lion)—British	62 min. (U)	Narrated by Glynis Johns	African jungle travelogue, photographed in colour, about the establishment of game preserves and national parks. Script uneven, but camera work good and Glynis Johns' commentary smooth	Usable quota "second" (CC)
Pillow Talk ... (Rank)—U.S.	102 min. (A)	Rock Hudson Doris Day Tony Randall	Gay, disarmingly inconsequential CinemaScope and Eastman Color comedy with songs, covering romance between handsome tunesmith and comely interior decorator, caught up on party line. Popular stars evenly matched, support clever, direction resourceful, lensing neat, numbers catchy, settings de luxe and feminine angle strong	Excellent light booking (C)
Royal Ballet, The ... (Rank)—British	132 min. (U)	Margot Fonteyn ... Michael Somes and Members of the Royal Ballet	Brilliantly photographed Eastman Color screen presentation of the famous Royal Ballet in "Ondine," "Firebird" and "Swan Lake" Act II. Margot Fonteyn superb, treatment masterly, decor impressive, and public ready made	Outstanding prestige British box-office proposition (C)
Shakedown, The ... (Rank)—British	92 min. (X)	Terence Morgan ... Hazel Court Robert Beatty	Full-blooded vice melodrama telling how comely police agent helps bust nude photography racket. Characterisation vigorous, direction crisp, backgrounds realistic, lines sharp, and nick-of-time climax both salutary and showmanlike	Very good British "red meat" (NC)
Too Young To Love ... (Rank)—British	89 min. (X)	Thomas Mitchell ... Pauline Hahn Joan Miller	Juvenile court room melodrama with Yankee accent describing trial of American teenage sex delinquent. Acting competent and atmosphere and detail convincing, but subject squalid and moral and entertainment values obscure	Ticklish quota (NC)

(C) SUITABLE FOR CHILDREN

(CC) EXCELLENT FOR CHILDREN

(NC) NOT FOR CHILDREN

*BRITISH QUOTA PICTURE

† IN COLOUR

The Royal Ballet

Rank. British (U). Photographed in Eastman Color. Featuring Margot Fonteyn, Michael Somes and members of the Royal Ballet. Produced and Directed by Paul Czinner. Principal Choreographer, Frederick Ashton. Director of Photography, S. D. Onions. Musical Director, Hugo Rignold. 11,898 feet. Release not fixed

SUPERBLY photographed Eastman Color record of the Royal Ballet, "shot" in the Royal Opera House, Covent Garden. A "sequel" to the phenomenally successful "The Bolshoi Ballet," it proves that anything the Russian ballet can do the British can do as well, if not better. Drawing comparison between Galina Ulanova of the Russian Ballet and Margot Fonteyn of the British Ballet definitely adds a touch of excitement and piquancy to the production. Director Paul Czinner has chosen his subjects with a keen eye to colour and contrast, and also sees that the eleven cameras—against the four used for "The Bolshoi Ballet"—are placed at shrewd vantage points. A work of art and a lasting joy, the film must strengthen the "hard ticket" hold on the public. Outstanding prestige British box-office proposition.

Production.—The picture "features" "Swan Lake," Act II, "The Firebird" and "Ondine"

and each gives tremendous scope to producer-director Paul Czinner, associate director and principal choreographer Frederick Ashton, cameraman S. D. Onions, and musical director Hugo Rignold, to say nothing of its internationally famous British stars, Margot Fonteyn and Michael Somes. The extraordinary affinity of Margot Fonteyn and Michael Somes is obvious, even to the layman, and the superlative team work, backed up by a brilliantly-drilled corps de ballet, brings out the themes' tender and thrilling subtleties. Incidentally, each "number" is prefaced by subtitles explaining the plot, but the dancers' eloquent feet and compelling gestures are more than sufficiently descriptive. The eleven cameras miss nothing and, needless to say, the musical accompaniment by the Covent Garden Orchestra is flawless. Producer-director Paul Czinner's genius lies in his ability to capture the true Royal Opera House atmosphere, while avoiding the pitfalls of the photographed "stage play." Long enough, but not too long. "The Royal Ballet" will, like its predecessor "The Bolshoi Ballet," attract ballet fans to the cinema and enrich film addicts' experience.

Points of Appeal.—Stars, marvellous dancing, inspired direction, faultless staging, title, Eastman Color, British label and U certificate.

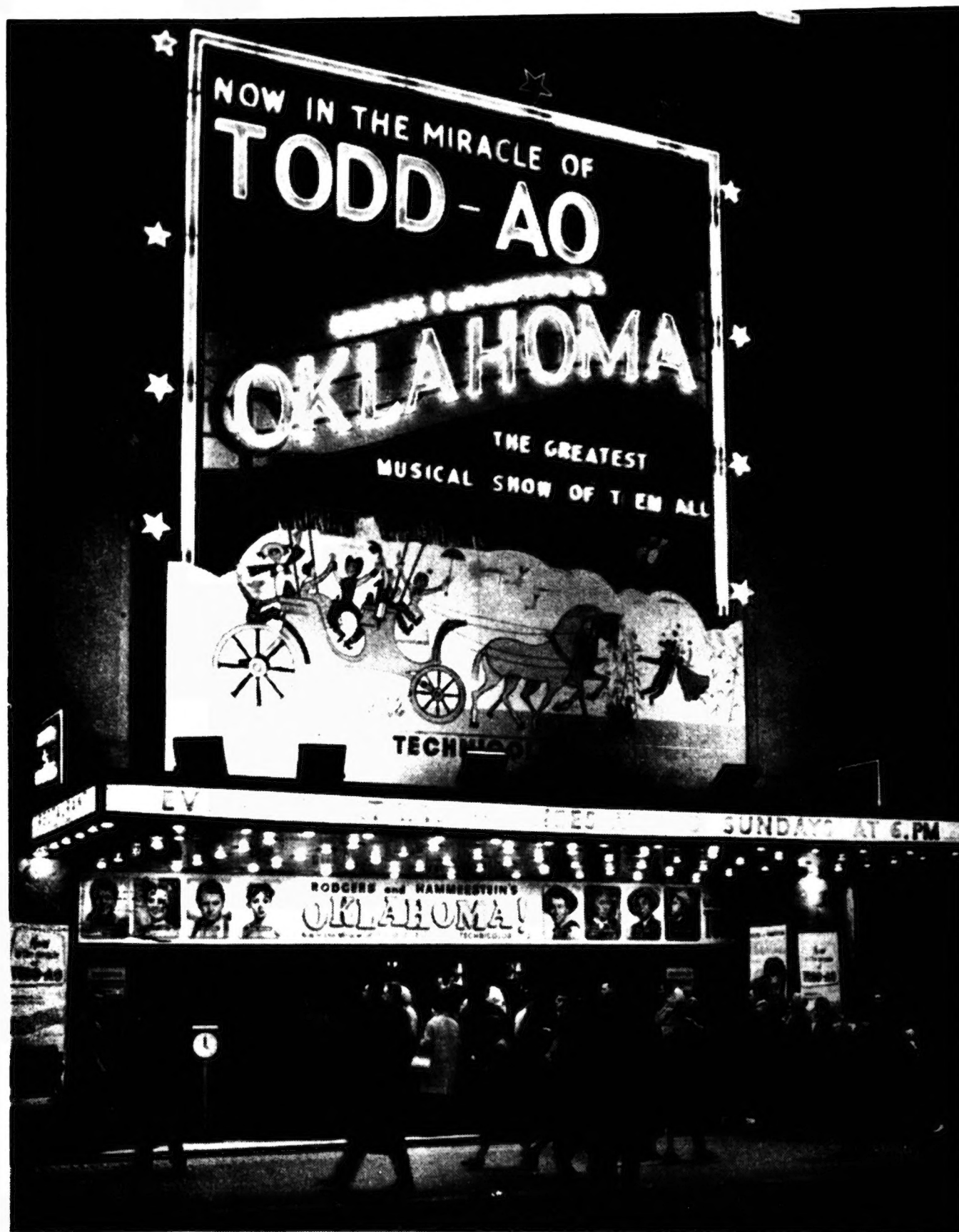
Pillow Talk

Rank-Universal. American (A). CinemaScope. Photographed in Eastman Color. Directed by Michael Gordon. Featuring Rock Hudson, Doris Day and Tony Randall. 9,205 feet. Release February 8, 1960

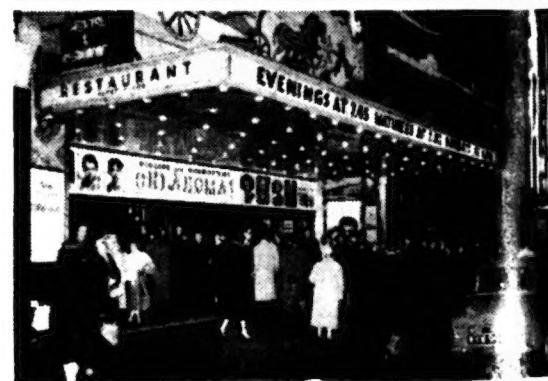
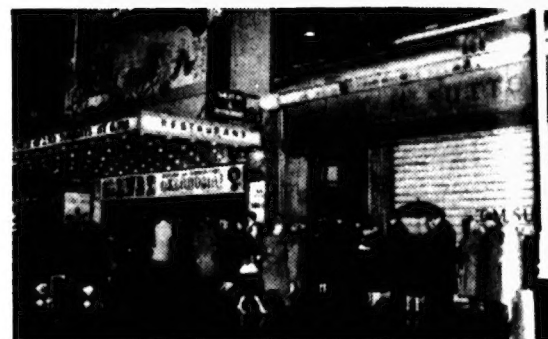
JOLLY, disarmingly inconsequential CinemaScope and Eastman Color comedy, lavishly mounted and titivated with catchy songs. It's about a successful tunesmith and an attractive interior decorator who shadow box while sharing a party telephone line, but finally go into a permanent clinch. The action and dialogue are focused on the bed, but resourceful acting by its box-office leading and supporting players, wide-awake treatment and effective "split" screen photography enable it easily to avoid the coarse or the vulgar. Truly escapist, it takes no chances and will intrigue and tickle both sexes. Excellent light booking.

Story.—Brad Allen, a philandering song writer, and Jan Morrow, a comely interior decorator, have never seen each other, but become enemies through sharing a party line. Jonathan Forbes, Brad's wealthy show-backer friend, falls for Jan and confides in Brad. The latter tries to date Jan himself, but she, knowing his voice, brushes him off. Later, Brad, recognising Jan at a night

continued on page 26



THEY'RE RUSHING
TO SEE
'OKLAHOMA



The public rushed to see the Magna Corporation's "Oklahoma!" from the word go. Advance bookings for the Todd-AO presentation piled up from the moment it was announced that the picture was going into London's Metropole—in fact, demand for seats has been heavier than for "South Pacific" at the relative period of its run at the Dominion



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MICHAEL CARRERAS



BRITISH FILMS FOR BRITISH AUDIENCES

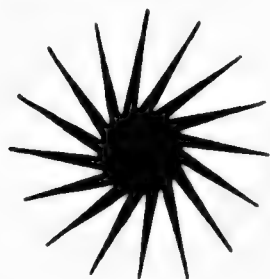


ASSOCIATED-REDIFFUSION

the London weekday Independent Television Company has bought Independent Film Distributors Ltd. The assets which have been acquired include a considerable number of post-war British first-feature films. These films, which include such outstanding successes as 'African Queen,' 'Richard III,' 'Moulin Rouge' and 'A Kid for Two Farthings,' will be available to British Television and continue to be available to British cinemas.

ARTISTS APPEARING IN THE FILMS INCLUDE:

RICHARD ATTENBOROUGH	DIANA DORS	KATHARINE HEPBURN	MARA LANE	CHRISTINE NORDEN	JANETTE SCOTT
STANLEY BAKER	SIMON EATON	VALERIE HOBSON	MARGARET LEIGHTON	DENNIS O'KEEFE	SUSAN SHAW
RICHARD BASEHART	JIMMY EDWARDS	BOB HOPE	RONALD LEWIS	LAURENCE OLIVIER	RONALD SHINER
ALFIE BASS	JOSE FERRER	TREVOR HOWARD	GINA LOLLOBRIGIDA	LEE PATTERSON	ALASTAIR SIM
HUMPHREY BOGART	AVA GARDNER	MARTITA HUNT	NIALL MACGINNIS	DENNIS PRICE	SHEILA SIM
ROSSANO BRAZZI	JOHN GIELGUD	JOHN IRELAND	JAMES MASON	BASIL RADFORD	ANTHONY STEEL
MARIO CABRE	GLORIA GRAHAME	FREDA JACKSON	A. E. MATTHEWS	GEORGE RAFT	RICHARD TODD
DIANE CILENTO	RICHARD GREENE	SIDNEY JAMES	LOIS MAXWELL	GREGORY RATOFF	DAVID TOMLINSON
JOAN COLLINS	JOHN GREGSON	JAMES ROBERTSON JUSTICE	BERNARD MILES	RENE RAY	SONNY TUFTS
VALENTINA CORTESA	GRETA GYNT	KAY KENDALL	TERENCE MORGAN	JOAN RICE	MARY URE
PEGGY CUMMINS	JIMMY HANLEY	JENNIFER JONES	ROBERT MORLEY	RALPH RICHARDSON	PETER USTINOV
JAMES DONALD	JULIE HARRIS	JAMES KENNEY	ANDRE MORELL	BRIAN RIX	CHARLES VICTOR
YOLANDE DONLAN	LAURENCE HARVEY	DAVID KOSOFF	PEGGY MOUNT	MARGARET RUTHERFORD	SHELLEY WINTERS



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Your Films

by JOSH BILLINGS

West End

THIS is the first "Kine." blurb of 1960, but I'm stubbornly resisting all temptation to indulge in prophecy. I can, however, be confident of one thing and that is that certain scribes will run true to form and lambaste those responsible for exuberant horror films and breezy low comedies. It's equally sure that the carpers will continue to foot-slog or bus it to work and that their "victims" will still glide by in Rolls-Royces and Bentleys. The more I ponder over Phineas Barnum's immortal phrase: "There's one born every minute," the more I wonder who the great showman really had in mind when he coined it. Be that as it may, I'll proceed with my customary box-office survey.

"BEN-HUR" (MGM—Camera 65—Panavision) was, needless to say, the sensation of Christmas week. The mighty opus took the plunge at the Empire on December 16 before a distinguished audience and the bigwigs endorsed all the superlatives lavished on it by the press and trade. The general public came a-running and there hasn't been a vacant seat in the re-jigged Empire since the fabulous spectacle opened. Make no mistake, it'll see 1961 through.

"GIGI" (MGM—CinemaScope) thumbed its nose at the pre-holiday depression and is going stronger than ever at the Ritz. Try to book a pew! No one can say Mr. Leo hasn't played his part enlivening Leicester Square.

WHILE we're in the Square, let's have a look at the other attractions. The Odeon, Leicester Square, saw the old year out with "The Horse Soldiers" (United Artists). A super-period western co-starring John Wayne and William Holden, the film enjoyed a highly successful stay and looks all set to repeat history on release.

NOW in possession of the Odeon, Leicester Square, is "Our Man In Havana" (Columbia—CinemaScope—British). Faint praise has not damned this satirical espionage comedy, based on Graham Greene's best-seller and graced by a terrific cast of international stars. Far from it! The film confounded its critics and had a marvellous opening week-end.

THE Warner Theatre did really first-class business with "The FBI Story" (Warner-Pathe) prior to the holiday. All types and both sexes wanted to see how the American Federal Bureau of Investigation ticks. "Tommy The Toreador" (Warner-Pathe—British) moved in for Christmas and clicked, although faced by its own formidable suburban competition. On Thursday, "A Summer Place" (Warner-Pathe). white hot

romantic melodrama, supplants it, thereby completing a shrewdly contrasted and eminently saleable treble.

NOW for the Square's real turn-up—namely, "On The Beach" (United Artists). The screen version of Nevil Shute's stark tale about slow mass death in Australia caused by atomic fall-out looked at first sight an odd choice for Christmas, but caught on from the start and entered the new year triumphantly. Many exhibitors are revising their thinking concerning "On The Beach's" chances. So am I!

THE RIALTO, Coventry Street, nipped in with a grand holiday or, for that matter, any other time film. "Lords Of The Forest" (Twentieth Century-Fox—CinemaScope). Enlightening and thrilling Nature melodrama, set in the Belgian Congo, it's drawing and captivating young and old alike.

NEXT stop the London Pavilion, where "The Strangers Of Bombay" (Columbia—Mega-scope—British) held on firmly until Boxing Day, when "Odds Against Tomorrow" (United Artists) arrived. The latter is scoring fluently, particularly Saturdays and Sundays.

"EXPRESSO BONGO" (British Lion—British) had a rip-roaring time at the Carlton, Haymarket, immediately before the "recess." No mean achievement this and to prove its success wasn't a fluke, it's cutting a rare dash in pre-release situations. The ABC boys are tremendously optimistic about "Bongo's" prospects when it goes out on January 11. Who isn't?

SOMEWHAT mixed luck was experienced at the Plaza during the period under review. "But Not For Me" (Paramount—VistaVision). a lively romantic comedy co-starring Clark Gable, Lilli Palmer and Carroll Baker, did all right: but "Career" (Paramount), despite its big cast,

had a hard struggle. "The Ten Commandments" (Paramount—VistaVision) is, however, back in its old haunt and again things are humming. There's been a huge demand for the all-bookable seats.

THE CARLTON, Haymarket, currently offers "Beloved Infidel" (Twentieth Century-Fox—CinemaScope). Suggested by Sheila Graham's autobiography, it's a horse of a very different colour from "Bongo," but so far it's doing equally well. It is, naturally, quite a woman's film.

"DESERT MICE" (Rank—British) got off to a flyer at the Odeon, Marble Arch, and enjoyed a rattling good Christmas, but is now beginning to falter. Down-to-earth Service comedy with cracks at ENSA, it'll recover on tour.

A HOLIDAY wouldn't be complete without a Disney True Life Adventure melodrama. The latest of the series, "White Wilderness" (Disney), is beating the band at Studio One, Oxford Street, and, remember, you can't do this on matinees alone.

THE Continental success is unquestionably "The Lovers" (Mondial—French), still at the Cameo-Poly, Regent Street; and the off-beat "sitter," "The Savage Eye" (Contemporary—American), firmly ensconced in the Curzon.

"SOUTH PACIFIC" (Twentieth Century-Fox—Todd-AO) continues to pack the Dominion, Tottenham Court Road, though in its eighty-ninth week. Sam Eckman reminds me that the Rodgers-Hammerstein musical has also clocked eighty-eight weeks in Manchester, and is in its sixty-seventh week in Birmingham, Newcastle and Glasgow. Sam's other Todd-AO interest, "Oklahoma!" (Magna Theatre), has definitely made a splash at the Metropole, Victoria.

"SOLOMON AND SHEBA" (United Artists—Super Technirama 70) is really gathering the shekels at the Astoria, Charing Cross Road. Like "Ben-Hur" and "The Ten Commandments," it proves that Bible stories, provided they're given the full treatment, clearly have the Midas touch.

NOT A WORD of complaint from the Columbia Theatre, Shaftesbury Avenue, home of "Anatomy Of A Murder" (Columbia). The trial melodrama is strictly adult fare, but, although the X certificate obviously affects



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"first houses." it's had no great difficulty in paying comfortably for its keep. On Thursday, "The Royal Ballet" (Rank—British) begins a season at the Columbia Theatre, and Princess Margaret attends the opening gala performance.

On release

WHAT of the general releases over the same period? Not so consistent. "The Five Pennies" (Paramount—VistaVision) easily topped December 21 week. The Danny Kaye musical didn't break records, but nevertheless picked up a pretty penny on its North-West London leg. Subsequent run exhibitors who have "The Five Pennies" pencilled in can rest assured of a considerable take.

MGM's "It Started With A Kiss" (CinemaScope) began quietly, but steadily accelerated. It ended on the right side, if not in the super class.

MUCH was expected of "Third Man On The Mountain" (Disney—British), but the high hopes have not been fully realised. The picture is pleasing the family and youngsters, but hasn't attracted the more sophisticated.

THE MGM double bill, "House Of The Seven Hawks" (British) and "Tarzan, The Ape Man," didn't get a fair chance. It started out on December 7 and came up against the three worst weeks of the year.

"1001 ARABIAN NIGHTS" and "Have Rocket, Will Travel," Columbia's "twin-set," delighted the kids. It's now been put on ice until the next school holiday. A wise move this.

THE Anglo-French unit programme, "Behemoth, The Sea Monster" (Eros) and "Girls Disappear" (Regal), ran true to form. Hardly a riot in good and high class halls, but no mean turn-up in industrial spots.

COLUMBIA'S Anglo-American combination, "Don't Panic Chaps" and "Edge Of Eternity," felt the draught the first week, but rallied. It'll balance its books by the time it's through.

THE British pair put out by British Lion, "Treasure Of San Teresa" and "Friends And Neighbours," came a real purler. The reason I understand is this: the bill has no big stars and less gimmicks. In short, nothing for highbrow, lowbrow nor sensation seeker.

LAST week things were happier all the way round. The number one release for December 28 was unquestionably "Follow A Star" (Rank—British). Norman Wisdom's latest had a tremendous two week run at the New Victoria and this, plus Norman's triumphant TV appearance, gave it a great start. Norman certainly shows wisdom by only making one film per year. It's hard reaching the top, but too darned easy to outstay your welcome. For heaven's sake, and your own, grab "Follow A Star" at all costs!

"TOMMY THE TOREADOR" (Warner-Pathe—British). Tommy Steele's most ambitious comedy musical, is also coining money. Nothing like competition to stimulate interest in the box

office. Lucky provincial exhibitors who secure both the Wisdom and Steele films.

BUT DON'T get the idea that Norman Wisdom and Tommy Steele have put American comedian Danny Kaye out of business. As I've already mentioned, "The Five Pennies" (Paramount—VistaVision) is well to the fore, but Norman and Tommy have the advantage of "playing at home." Incidentally, "The Five Pennies" visited the Odeon, Tottenham Court Road, last week, yet despite its West End runs and its general release took plenty.

"THE NAVY LARK" (Twentieth Century-Fox—CinemaScope—British), the screen version of the popular BBC series, is more than holding its own. The longer it runs the louder it laughs at the stiff opposition.

FROM comedy to crime, "The FBI Story" (Warner-Pathe) slipped into top gear. It's appealing strongly to youngsters and they, apparently, are experiencing no difficulty in persuading their parents—particularly Pop—to accompany them. You can't go far wrong if you put yourself in the FBI's hands.

TIME and time again re-issues give new films a heck of a run for their money and "The King And I" (Twentieth Century-Fox—CinemaScope) is doing just this. It's playing the Granada Circuit and from all accounts paying off handsomely.

"NORTH WEST FRONTIER" (Rank—CinemaScope—British) is carrying on the great work it began in London around the provinces. Takings are phenomenal and there's no doubt about its leading player, Kenneth More, being England's most popular star.

ANOTHER film that must come into the reckoning is "North By Northwest" (MGM—VistaVision). It's picking up real "dough" in the long grass, just as it did in Town.

RENTERS' NEWS

Anglo scores with 'Please Turn Over' on pre-release

ANGLO AMALGAMATED'S new comedy "Please Turn Over" got off to a fine start on pre-release engagements at the Forum, Jersey and the new Abbeygate, Bury St. Edmunds.

In Jersey Forum, directors J. A. Butters, E. Sparke-Davies, E. Long and Frank Dormand were hosts at a luncheon party before the opening on December 28.

The Anglo contingent included Alan Kean, general manager; Bill Saunders, London branch manager and Ron Shinn, publicity manager.

Leslie Phillips, one of the stars of the film made a tour of the island before his personal appearance at the theatre.

The opening performance at the new Abbeygate cinema, Bury St. Edmunds on December 30, was a gala occasion and all proceeds on the first night were given to the Mayor of Bury's appeal for the World Refugee Year and the CTBF.

The opening ceremony at the new Abbeygate, completely rebuilt at a cost of £16,000, was per-

MGM COINS IT WITH 'BEN'

MGM's William Wyler presentation "Ben Hur" has become the all-time Empire Theatre record-holder in only the second week of its European premiere engagement—not one seat was left unsold for any performance.

New records are also being created the advance booking offices for the picture which is now fully booked throughout January, and many performances up to the end of February are heavily sold—weekend screenings in particular.

MGM's special group booking department has been swamped with orders, and is now unable to accommodate any groups before March.

formed by the Mayor, Councillor F. G. B. who was accompanied by the mayoress and other dignitaries.

Stars of the picture Ted Ray, Jean Kent, Leslie Phillips, Joan Sims and June Jago attended the performance and Ted Ray made an impromptu reply to the Mayor's speech.

Philip Jacobs, export manager, Alan Kean and Bill Saunders represented Anglo and many cinema industry personalities were guests of the company.

They're all Rank 'gong beaters'

RFD'S Silver Jubilee "Beat The Gong" sales drive is now in full swing. A "gong beater" is chosen for each of the 25 weeks of the drive for his initiative and ingenuity as well as selling ability.

The "gong beater of the week" receives a cash award and a certificate of merit.

At the end of the drive, in April, the best of the 25 "gong beaters" will receive a special prize.

Winners so far have been J. Hegarty, Dublin; P. Jacobs, Leeds; J. O'Brien, office manager, Dublin; M. Drennen, Birmingham; M. Land, Leeds; C. F. Walton, branch manager, Leeds; L. Goodall, Cardiff; C. Davis, of Glasgow; Albert Pizer, RFD booking manager in London, and F. J. Fuller, circuits representative, London.

Good news for Warner-Pathe

WARNER-PATHE'S two Technicolor releases—"Tommy The Toreador" and "The FBI Story"—which went out on London release on Boxing Day, have both proved to be box-office successes, claims the company.

"Tommy The Toreador," a fast moving comedy musical starring Tommy Steele and crammed with colourful tunes, has played to standing business throughout North West London.

In spite of being on general release at the same time, the Associated British presentation is also enjoying a successful run at the W. Theatre, Leicester Square.

"The FBI Story" has duplicated this success in South London, thus continuing the fine it made at the Warner Theatre where the recorded the theatre's best pre-Christmas business in six years.

continued on page 30

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the Excitement of your Lifetime!



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Associate Producer

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Screenplay by

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POSSESS ME
Sung by Doris Day

ROLY POLY
Sung by Doris Day, Rock Hudson
and group

INSPIRATION
Sung by Rock Hudson

I NEED NO ATMOSPHERE
Played by Perry Blackwell on piano

YOU LIED
Sung and played by Perry Blackwell

**ROCK HUDSON
DORIS DAY
Pillow
Talk**

CINEMASCOPE IN EASTMAN COLOUR
CO-STARRING

TONY RANDALL

Produced by ROSS HUNTER and MARTIN MELCHER Directed by
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One of our latest installations is the Scala, Worcester, where they are using one of our SPECOLORAMA Screens for their new Todd-AO 70 mm projection.

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143 Knightsbridge, London S.W.1. Phone: KENSington 3444, and at Rodney Street, Liverpool

Preparing The Empire for 'Ben-Hur'

Special problems required drastic alterations

SPECIAL problems faced the architect and contractors when it was decided to show at the Empire, Leicester Square, London, MGM's epic new version of "Ben-Hur," shot in MGM's Camera 65 system and projected on 70mm. For this project the imposing nature of the auditorium was a handicap rather than a help, because of its steep projection rake and the difficulty of obtaining sound reproduction in keeping with the very high modern standards.

It was necessary to make certain radical alterations. A new projection room was built in the centre of the stalls, resulting in the loss of nearly half the stalls seating; further, many side seats were removed to ensure that every patron should have a direct view of the screen and optimum reception of sound. As a result, the seating capacity has been reduced by 1,000 to 1,725: the throw has been reduced to 78ft.

Sound isolation

The construction of a projection room in the middle of the auditorium obviously introduces quite serious problems. Projectors running 70mm. film are necessarily a little noisier than normal machines (although, in fact, there is surprisingly little difference) and, if annoyance to near-patrons is to be avoided, very thorough sound isolation is essential. The arc lamps running at 135A produce a large amount of heat, which must be efficiently and silently removed.

Sound isolation is secured by the construction of the new projection room as two separate shells. The inner shell, together with all the equipment, is entirely separate from the main structure of the building, being carried upon piers going down to the foundations. Sound insulation is provided between the two shells, and the inside of the box is lined with absorbent material.

As a result, the degree of sound isolation is quite amazing. Even patrons sitting immediately in front of the box are unlikely to be disturbed, though, when the sound-track is especially quiet, it is possible to hear a very slight projector noise, and this only for a few seconds during a change-over, when both projectors are running.

The sound of the ventilating system also is never above audience noise. This includes an inlet to the projection suite, and separate exhausts from the suite itself, and from the arc flues. Duplicate fans are installed, with automatic change-over in the event of breakdown, which might have quite serious results. The fans are installed in the existing fan chamber.

The work involved in the conversion was increased by the fact that the London Electricity Board took advantage of the occasion to withdraw one of the mains which fed the whole of the secondary lighting. It was therefore necessary to install new secondary lighting equipment, and a large battery of 4kW/hr. was installed by Nife

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New arc rectifiers had to be installed to supply the heavy arc current. Furthermore, both the arc and the projectors need water cooling, necessitating a water supply in the projection room.

Architect for the reconstruction was George Coles, FRIBA; consulting engineer was A. E. Mohring and Son, and main contractor was G. E. Wallis, Ltd.

The screen specially installed at the Empire for the showing of "Ben-Hur" is a Superla pearl screen, supplied by Cinema and TV Products, Ltd., to which company J. L. Stableford is technical adviser.

When the presentation of the film was under consideration, Mr. Stableford had consultations on the technical problems with the MGM engineers, both in New York and in London. The new screen was carefully chosen to provide a light distribution suited to the new position of the projection room, and the reduced seating area.

A fact which, due to clever design, passes quite unnoticed, is that the screen is actually wider than the proscenium arch. With a width of 56ft., it

extends appreciably over either side. The actual picture width is 52ft.

Considerable reconstruction of the technical services of the Empire were carried out.

A certain amount of rewiring was also required for the auditorium. All this work was carried out without interruption to the normal programme.

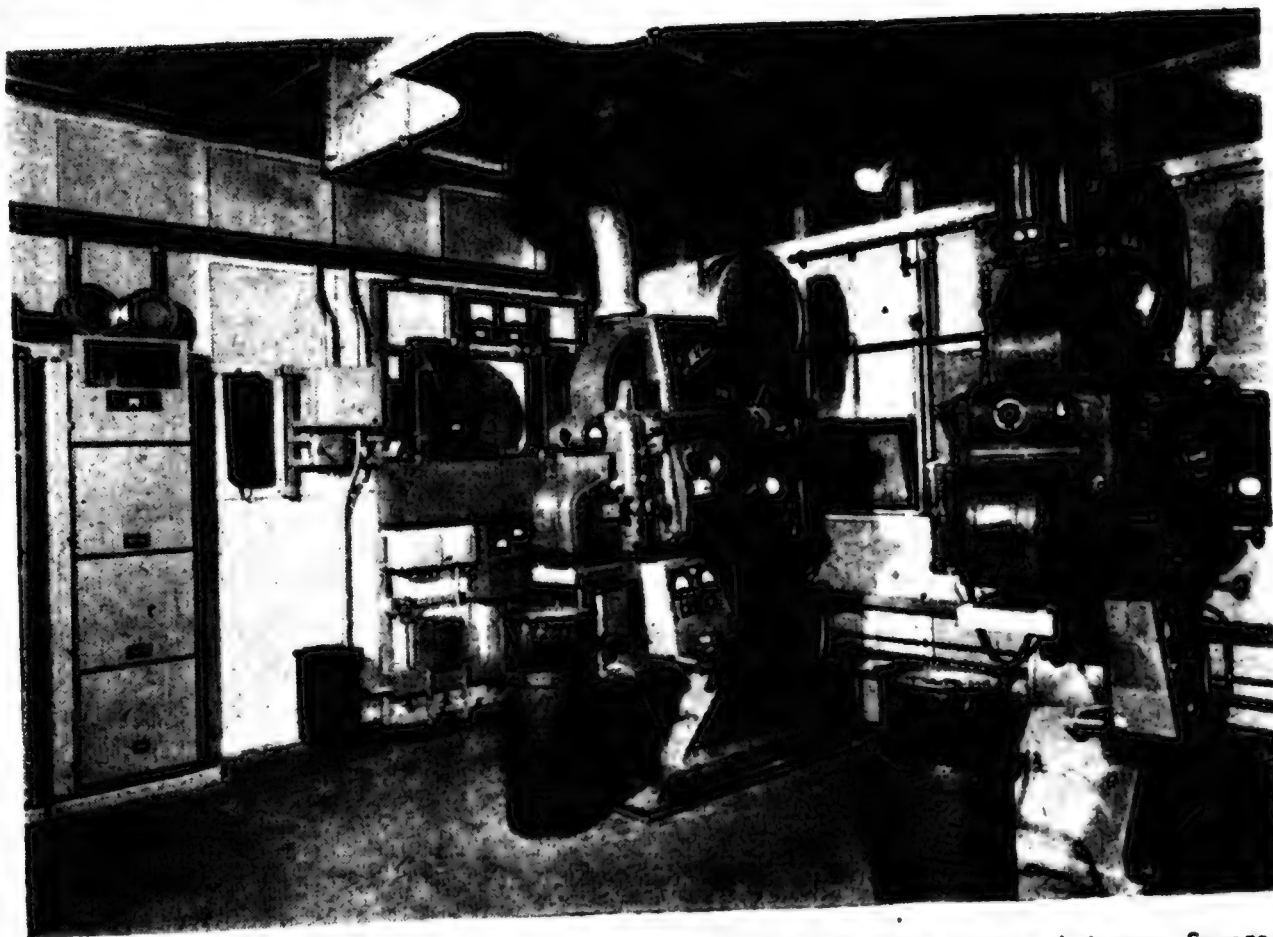
The whole of the new wiring was carried out by Troughton and Young, and the ventilation and plumbing by J. Jeffreys and Co., Ltd.

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continued on page 20



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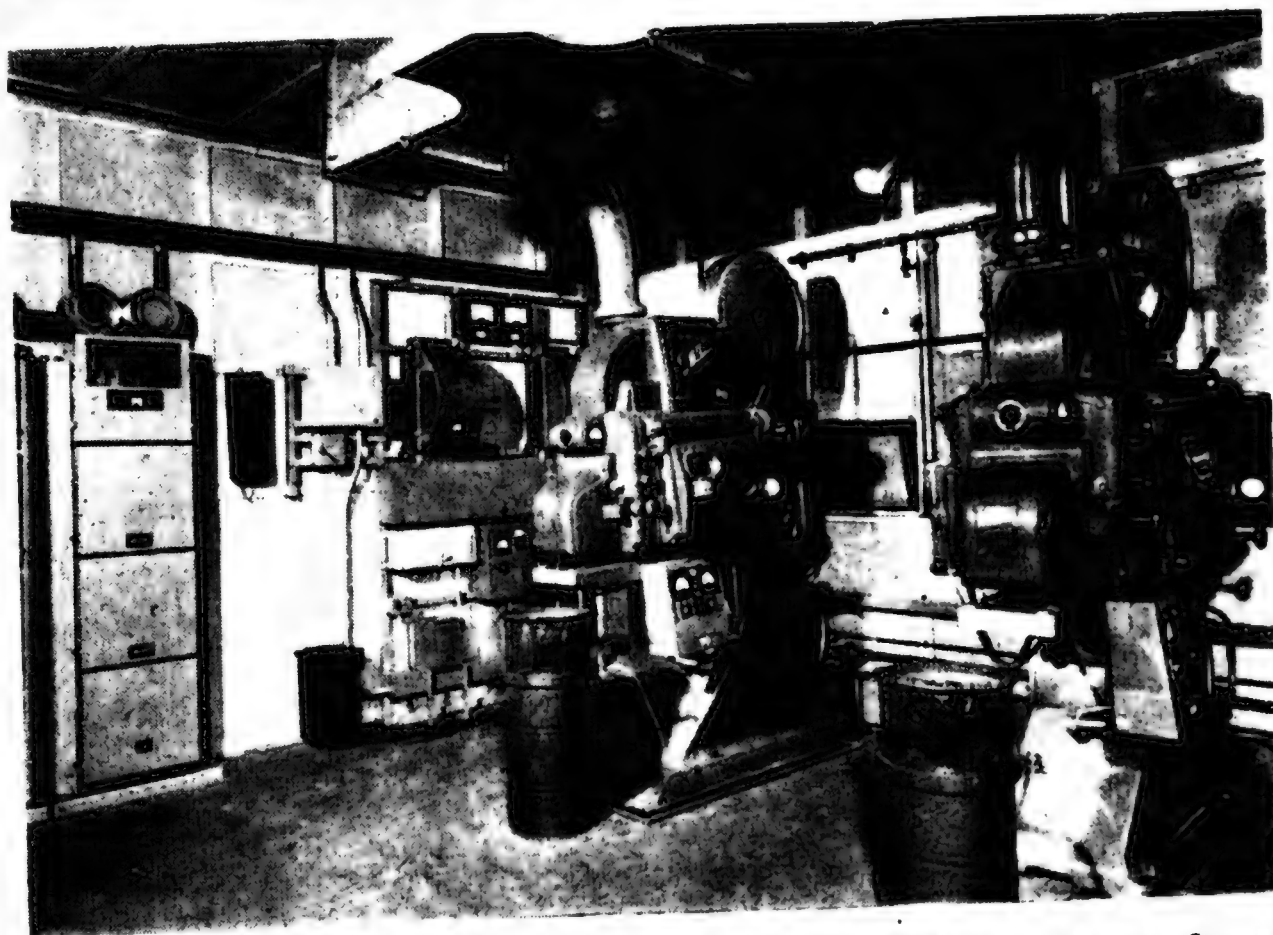
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continued on page 20



Inside the new projection room that has been built in the stalls at The Empire, Leicester Square

PREPARING THE EMPIRE—continued

THE PROJECTION EQUIPMENT

FOR the projection of "Ben-Hur," Philips Multi-purpose projectors were, of course, installed—the projectors upon which such outstanding films as "South Pacific," "Sleeping Beauty," and "Solomon and Sheba" have been projected. The present installation is the sixth in London, and the 38th in this country.

The machines were supplied and installed by J. Frank Brockliss, Ltd., who equipped the Empire when it was built in 1928. Frank Durban, FBKS, ARPS, now managing director, was actually in charge of the original installation.

The Philips Multi-purpose projector was developed in close co-operation with the engineers of Todd-AO, but it is equally applicable to the projection of Camera-65. Its outstanding feature is its kindness to film. In each of two cinemas, a single print of "South Pacific" is now nearing its thousandth run—this compared with the 300 or 400 runs customary for 35-mm. prints before they are so damaged as to be unusable.

An important factor in assuring this long print

life and in maintaining pin-point sharpness on the screen is the design of the gate. It is of course water-cooled; the film is maintained upon curved runners (preventing buckle) by flexible steel skates. The gate is easily accessible for cleaning.

Conversion from 70-mm. to 35-mm. is a matter of a couple of minutes, necessitating only the interchange of gate and sprocket rollers. A two-speed non-slip belt drive enables the machine to run at either 24 or 30 frames per second. The massive lens mount can be interchanged instantly, for changing from one gauge to another or from one 35-mm. projection system to another.

The picture is illuminated by Ashcraft Super-Cinex arc lamps, running at 135A. They burn Morganite 13.6-mm. link BD positive carbons in a rotating head. The mirrors are 18in. diameter, working at $f/1.6$, and are of the Bausch and Lomb Balcold type, having a coated backing which transmits the infra-red heat rays and reflects only

the visible light rays, so keeping the arc appreciably cooler. The arcs have a self-contained water-cooling system, the water circulating through the positive jaw: not only does it keep the jaw cool and lengthen its life, but it lengthens the burning time of the carbons.

The arcs are fed by three Hewittic silicon rectifiers, each with a capacity of 165A.

The Westrex Company has supplied and installed completely new amplifying, control and associated equipment. The main amplifier assembly is designed for 35/70-mm. six-channel magnetic and single-channel optical reproduction. It consists of seven 100W channels, five feeding the backstage loud-speaker arrays, one feeding auditorium ambient speakers; while the seventh amplifier can be instantly switched into any channel in the event of an emergency.

The backstage equipment consists of five loud-speaker assemblies incorporating the latest Westrex Acoustilens HF units. There are 22 channel auditorium ambient speaker units located in carefully determined positions for effects purposes.

Exceedingly flexible

In the projection room a single monitor speaker can be switched in to any channel. A three-speed disc reproducer with built-in pre-amplifier and power unit provides incidental music. The installation is thus exceedingly flexible.

The rewind bench is mounted behind the projectors, and is equipped with Philips winder and non-magnetic splicers.

Charles Pati has been MGM's representative supervising the installation of the equipment and the presentation of the film; this is a task he has already performed in many parts of the world.

Supervising projectionist at the Empire is Stanley Perry (who opened the theatre). Also closely concerned with the project has been MGM's chief engineer, J. Davies.

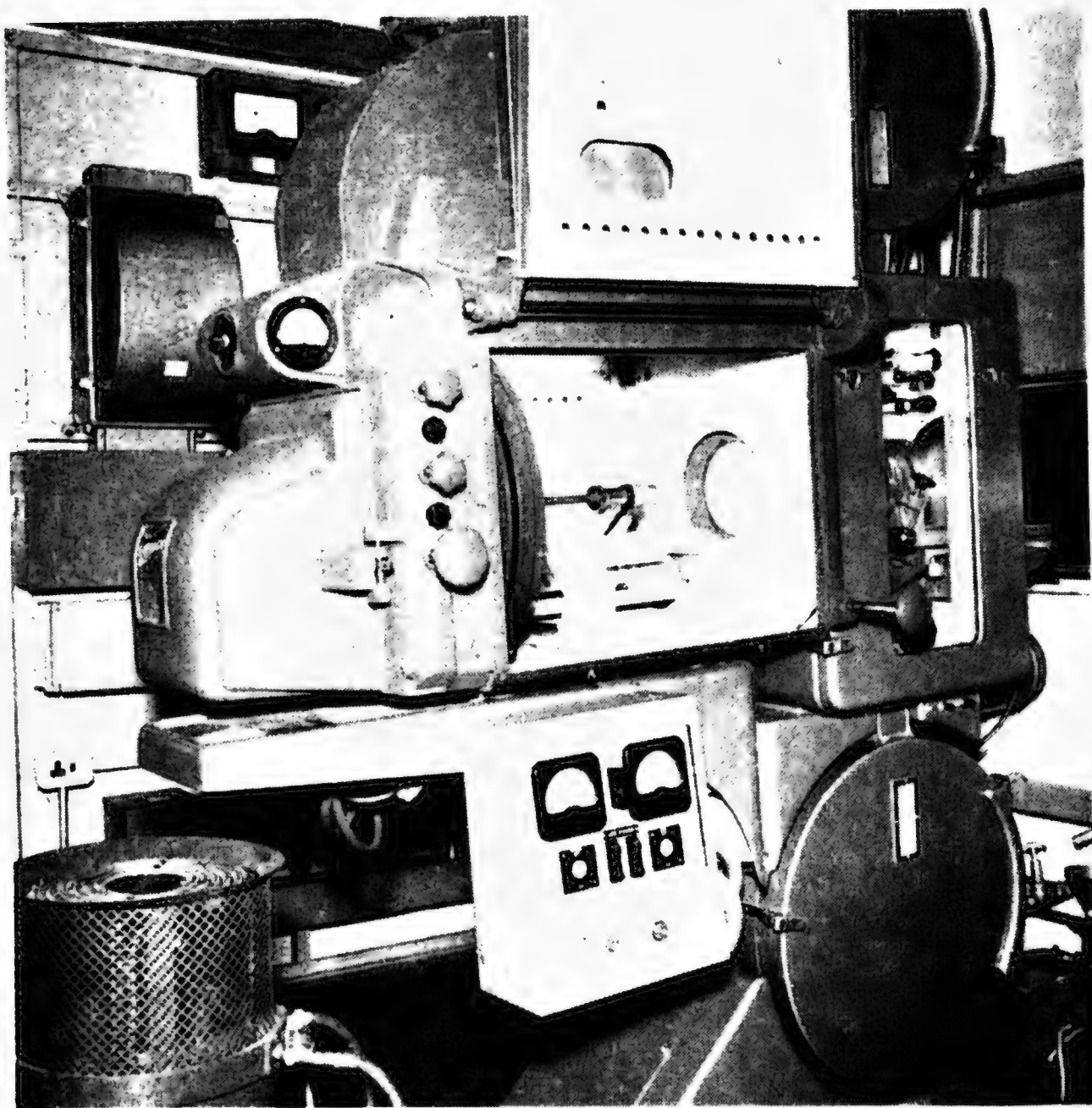
The system behind the picture

FOUR years ago it was announced that Douglas Shearer of MGM was working on a process of wide-film photography using 65-mm. negative stock. Special camera lenses were developed by Panavision Inc. The process was to be capable of filling the large screens which were the cinema's answer to television.

Further development led to the perfection of the new camera, six of which (costing, stated, £35,000 each) were used in shooting "Ben-Hur." These cameras are fitted with Panavision lenses developed by Robert E. Gottschalk, president of Panavision, which incorporate an anamorphic system giving a compression ratio of 1.25 to 1.

The 65-mm. negative is printed by Technicolor upon a 70-mm. positive with six-track magnetic sound. Projected through the special Panavision lens—which again incorporates the anamorphic

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One of the Philips Multi-Purpose projectors specially installed at the Empire for the showing of "Ben-Hur" in MGM's Camera-65 system

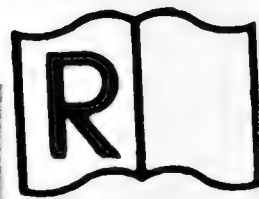
"BEN-HUR"

COLOUR

by

TECHNICOLOR

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THE SYSTEM BEHIND—contd.

the print provides a picture of aspect ratio 2.4 to 1—roughly the same as CinemaScope, but, of course, with all the definition gained by a large-area negative.

This high aspect ratio is ideal for the spectacular scenes of "Ben-Hur." One thinks first of the sheer magnitude of the chariot-racing arena; but the effect is possibly even more marked in the scenes of the naval battle, when two fleets of galleys fill the vast screen.

Chief credit for these spectacular scenes must go to the inventors of the process; but Robert L. Surtees, ASC, director of photography, and his camera crews must be congratulated upon the brilliant manner in which the close-ups have been handled, without allowing the size of picture and the settings to dwarf the players. By colour, by lighting, by focal differences, always it is the players that dominate the close-ups.

An innovation that should be widely followed is that the intermission music is carried on its own reel of six-track magnetic sound, and forms an integral part of the picture.

With the exception of the squeeze in the picture, Camera-65 is compatible with Todd-AO, and the Philips projectors designed for the latter process are equally suitable; they give the rock-steady sharply defined picture so essential on the large screen.

A remarkable feature of the Panavision projection lens—of 80-mm. focus, working at $f/1.4$ —is its smallness and lightness. Notwithstanding the fact that it has to cover such a large frame, and that it incorporates the anamorphic system,

Director William Wyler checking a scene and cameraman Robert Surtees standing by for action during the shooting of "Ben-Hur" in MGM's Camera-65 System



it has a back combination of only $1\frac{1}{4}$ in. diameter.

A word must be said on the excellence of the six-track sound. Undoubtedly the fact that there are five speaker assemblies behind the screen, instead of three as with 35-mm. processes, means that an abrupt change from one speaker to another is never perceived, and off-screen voices are most realistic. Most memorable is the deafening thunder storm in the concluding sequences, which one hears approaching from behind; the noise of the battle and of the chariot racing surrounds one. Dialogue is equally good.

It is fitting that this great film should have been

shot in the Cinecittà Studio outside Rome, with its nine large sound stages surrounded by 148 acres of lot. The studio was built in 1936 to house earlier Italian spectacular productions, but has had a chequered career because so few films are large enough to need its enormous facilities. When I was there some eight or ten years ago, some of the sets for "Quo Vadis" were still standing, and the sets for "Ulysses" were under construction.

The bulk of the lighting equipment at Cinecittà is Mole-Richardson. Additional equipment was supplied by the M-R's Rome company.—R. H. C.

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Production

—by BILL EDWARDS

IT IS 1942 and in a sandbagged emplacement at Twickenham Studios a searchlight crew is feverishly playing its part in bringing down an enemy bomber. They are watched by director Lewis Gilbert, who is a specialist in films dealing with men against adversity.

But drawing nearer it can be seen quite clearly—even through ill-fitting khaki greatcoats and large steel helmets—that three of the crew are Tommy Steele, Benny Hill and Ian Carmichael.

Which comes as a sharp new departure for Lewis Gilbert, whose previous war-set films have been of the heroically serious order of "Reach for the Sky," "Carve Her Name With Pride," "Sink the Bismarck!"

The new picture is "Touch it Light." It's Gilbert's personal production and is for Bryanston release.

Said Gilbert: "Most of my pictures with a war background have dealt with officer types, characters with golden opportunities to be spectacularly brave.

Deadliest enemy

"But there were large numbers of men who were never given permission to be brave, who saw no action at all, who never even left this country.

"The deadliest enemy they had to fight was sheer boredom. I'm going to be prescient and say this is a picture dedicated to them!"

"Touch it Light" (Lewis Gilbert still clings to the title though the distributors announced recently it had been changed to "Rise and Shine") is a comedy, but not outrageously so.

The searchlight crew, ill-assorted though it is, does have its brief moment of glory. In an off-beat sort of way.

"I've always wanted to make a picture about the ordinary Servicemen with nothing very special to do," added Gilbert, "but the problem was how to present them.

"I didn't want to make a Ronnie Shiner sort of farce, nor something heavily heroic. As soon as I saw the play 'Touch it Light' at the Strand Theatre I knew this was exactly what I wanted."

The play was adapted for the screen by Gilbert and the author, Vernon Harris. Three of

the stage play cast are in the film—Victor Maddern, John Briggs and Harry Locke.

John Wilcox is lighting and the associate producer is John Dark, who worked with Lewis Gilbert on "Cry from the Streets" and "Ferry to Hong Kong."

HAMMER will continue to turn the more spectacular parts of history profitably to its



Back with the armed forces once more is director-producer Lewis Gilbert. This time it's a comedy: "Touch it Light." Here's Gilbert setting a scene on location with Tommy Steele and Susan Burnett

advantage this year with its version of the Spanish Inquisition in "The Inquisitors." Points of appeal, as Josh Billings would say, are readily apparent in this subject and flame-happy Inquisitor General Torquemada has a leading part in the cast.

Wolf Mankowitz is now preparing the script.

ALTARED: Viceroy's "Confessions" is now "Let's Get Married."

THE Children's Film Foundation, that quiet and often overlooked branch of British production, plans an eight-film programme for this year. And an interesting aspect is the almost total absence of cops and robbers.

Early this spring Anvil goes on location with "Rockets in the Dunes," story of a group of children and their efforts to prevent the War Office from closing their beloved beach to make a rocket-launching site.

Halas and Batchelor expect to start their first children's film—"The Monster of Highgate Ponds."

Vega Stewart is at present working on the film treatment of her own book, "Four Winds Island," which will be made as an eight-part serial. Story is set in the Scilly Islands.

Mollie Borer is also writing a detailed film treatment of "The Prisoner in the Tower,"

another eight-part serial which will be the Foundation's first all-comedy serial.

In addition, scripting has started on "The Navy Story," a feature film set for production in the summer, and a feature comedy called "Gallop for Piano," which is set against the background of a children's playground and youth club.

The programme will be completed by a further feature story and one more serial which are now being selected.

PRODUCER John Brabourne and director Lewis Gilbert—the team which made "Sink the Bismarck!"—return to sea this year to make the film version of Frank Tilsley's "Mutiny."

Story is set during the Napoleonic wars when the Royal Navy mutinied at Spithead and concentrates particularly on the incidents aboard one British man-of-war.

Before "Mutiny," however, Gilbert will produce and direct "Spare the Rod," with Max

Bygraves. This version of Rupert Croft's council-school story will be made for Bygraves' own production company.

HUGH STEWART'S production "We're in the Mink"—based on Peter Coke's stage play "Breath of Spring"—starts shooting at Pinewood on Monday. Robert Asher directs and the cast is headed by Terry-Thomas, Billie Whitelaw, Athene Seyler, Hattie Jacques and Leslie Phillips.

It's for Rank release, as is "Doctor in Love," the Betty Box-Ralph Thomas production which starts shooting on February 1.

Cast of "Doctor" includes Michael James Robertson Justice, Leslie Phillips, Virginia Maskell, Carole Lesley, Joan Sims, Liz Fraser, Reggie Beckwith, Nicholas Parsons and Joan Hickman.

Title of "Time to Kill," the Sydney Box Associates production for Rank, has been changed to "Piccadilly Third Stop," and it's due to start shooting on March 25.

Norman Williams produces and John Larmont will direct from Leigh Vance's screenplay.

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Television

by TONY GRUNER

ONE of the first television series to be made in colour is planned by ABC television for 1960. The series will be made in Israel and will consist of thirteen 15-minute episodes based on the adventures of a young couple who go to visit the Holy Land and are able to see for themselves the growing friendship now being built up between Jew and Arab.

I understand that Eric Fletcher, deputy chairman of Associated British Picture Corporation, has been the principal backer of this series, which will be directed by John Haggerty, one of our leading TV script-writers and directors.

The series has, as yet, no title nor stars, but at least one internationally known artist will be approached to play the part of the man.

Far more important than all these facts is the news that Jack Warner, of Warner Bros., has also seen the format, likes it a lot, and anticipates that he could do business with this series in America.

During 1960 many more projects will be set up by ABC over here, subject to agreement with Warner's in Hollywood, whose responsibility for providing 8½ hours a week of television network entertainment could also include a number of Anglo-U.S. projects.

ANOTHER new station will be built by ITA near Carlisle for a service to cover Dumfriesshire, Kirkcudbrightshire and Wigtownshire, as well as the north-west of England.

It is expected to be in operation by next autumn.

The population of the area able to receive the service is approximately 450,000.

The identity of the company to get the franchise for the new station has not yet been discussed.

APPARENTLY this column is not without influence judging by a news item in this week's *TV Times*.

It states that "The Way We Live," a 15-minute documentary dealing with the north-east region, will be shown in London by Tyne and Tees Television.

You may recall that a month before Christmas I reported that TTT had failed to get any other station to show this excellent little documentary with a fine musical commentary by Ewan MacColl.

I pointed out that there seemed to be a general disinclination among contractors to show each

other's programmes, the excuse being that the shows were only of "regional interest."

At the time I saw "The Way We Live," TTT had reluctantly come to the conclusion that there were no buyers for the show.

Since then interest has been aroused in other quarters and it is not unlikely that several more regions will screen Kurt Lewenhak's imaginative TV documentary.

SAM GOLDWYN'S Todd-AO musical, "Porgy and Bess," gets a big plug on BBC TV on January 13 in a programme devised by Russell Turner, in which excerpts from the film's sound track will be supplemented by the rapid screening of more than 2,000 still photographs taken during the production of the picture.

This will be a 30-minute programme in which, says Turner, several hundred of the best stills will be shown by the interesting method of using three cameras of captions whipping through one photograph after another.

In addition there will be in the studio personalities who have been connected with "Porgy and Bess" in one way or another. There will be those who knew George Gershwin, the composer, other connected with stage productions, or people who worked on the film production.

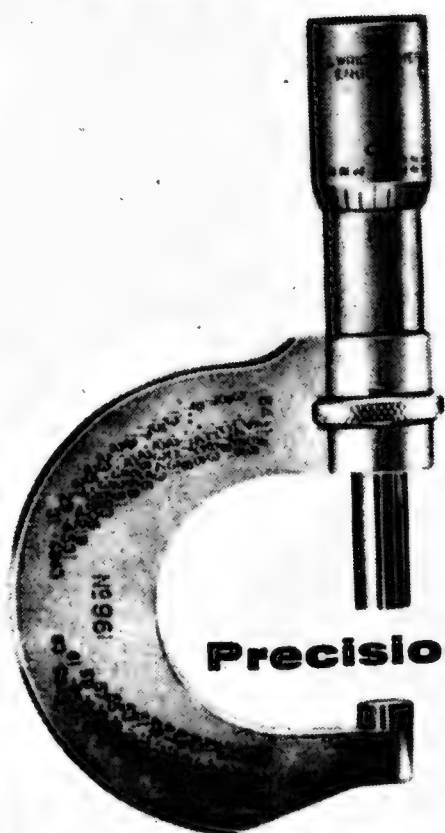
"This will be the first time that scenes from the film or the music will have been seen and heard on television," Turner says.

GUY MORGAN who has been responsible for more than 250 half-hour television films and whose recent chore was to act as script editor for the thirty-nine episodes of "International Detective," moves over to Associated-Rediffusion this week as the script editor of A-R's one hour

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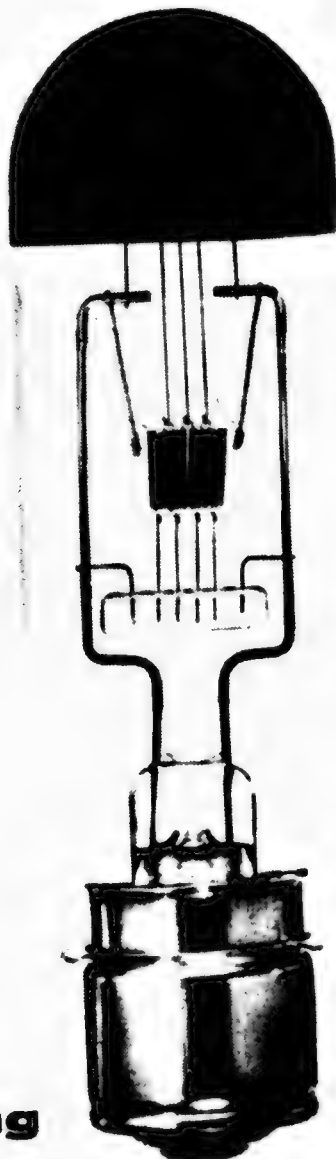
Mazda

Projector lamps



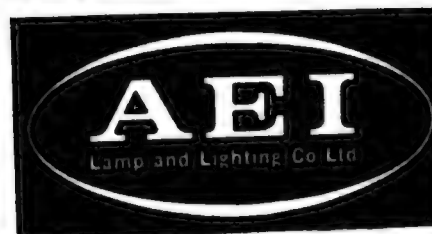
Precision built...

...for accurate focusing



THE PROJECTOR manufacturer provides a complex machine, constructed to work efficiently within very small tolerances. To obtain the best possible results from such a machine it is only fair to ensure that as much care and skill has gone into the production of the light source.

Mazda projector lamps are backed by many years of experience in the design and development of projector apparatus and lamps. We can provide the 'correct tool for the job' — a Mazda precision-built projector lamp to suit your equipment.



Head Office: Melton Rd., Leicester.

REVIEWS—continued

club, poses as a Texan and his "old world" charm fascinates Jan. Jonathan, furious, "suggests" that Brad goes to Connecticut and completes commissioned songs. Jan accompanies Brad, but discovers his real identity and leaves. By now Brad genuinely loves Jan, and, aided by her alcoholic maid, Alma, engages Jan to decorate his apartment. Jan avenges herself by turning Brad's place into a monstrosity, but when the hubbub dies down Brad and Jan get hitched.

Production.—The picture tells a featherweight tale, but the all-star cast and expert director brilliantly bolster it up. Doris Day tantalises, shows spirit, sings pleasantly and wears expensive gowns gracefully as Jan; Rock Hudson, a real hunk of man, never takes his part too seriously as Brad; and Tony Randall and Thelma Ritter contribute many additional laughs as Jonathan and Alma. Its bit parts are just as skilfully portrayed. The humour mostly springs from the party line and ace photographer Arthur E. Arling amplifies salient gags by dividing the screen and sharpening the point of the smart verbal exchanges. Its sex angle, too, is neatly handled and its ear-tickling songs are cunningly interpolated. Moreover, the decor is striking, and Doris Day's wardrobe will turn the average woman green with envy.

Points of Appeal.—Snappy, if slight, story, big stars, provocative title, funny situations and cross-talk, compelling feminine angle, CinemaScope and Eastman Color.

The Shakedown

Rank. British (X). Featuring Terence Morgan, Hazel Court and Robert Beatty. Produced by Norman Williams. Directed by John Lemont. Screenplay by Leigh Vance and John Lemont. Director of Photography, Brendan J. Stafford. Musical Director, Philip Green. 8,284 feet. Release February 1, 1960

FULL-BLOODED sex melodrama, unfolded beneath the shadows of blue and red lamps. It tells how a comely policewoman, aided by the vice squad, busts a nude photography racket, created to circumvent the Street Offences Act, and ends a gang war. The play, vigorously acted, shrewdly directed and lavishly mounted, seldom taxes the imagination, but, apart from one nude picture, contains no crude gimmicks. Up-to-the-minute "Police Gazette," firmly and attractively bound, it should acquire considerable circulation. Very good British "red meat."

Story.—Released from gaol, Augie Cortona, a racketeer, finds that Gollar, a vicious monster, controls Augie's street girls and former territory. A chance encounter with Jessel, a seedy photographer, gives Augie a new idea and, using money hijacked from Gollar, Augie sets up Jessel in an imposing West End portrait studio and model training school. After dark, the establishment becomes a venue for amateurs interested in photographing nudes—actually prostitutes. The pigeons succumb to the tarts' blandishments, films are secretly made and the suckers get blackmailed. Augie is smitten by Mildred, a glamorous student, but Mildred, really a policewoman, and Inspector Jarvis of the Vice Squad are out to expose Augie. Mildred overhears a conversation between Augie and Mr. Arnold, an intimidated bank manager, but Spettigue, Augie's henchman, discovers Mildred's identity. Things then look bad for Mildred, but Jarvis's timely intervention saves her. Arnold, desperate, liquidates Augie.

Production.—The picture, nothing if not topical, clearly answers the problem of those whose

frailties have caused them to fall into blackmailers' hands. Hazel Court is ideally cast as the curvacious and courageous Mildred; Terence Morgan thoroughly convinces as the handsome, though evil, Augie; Donald Pleasence scores as the mincing, cringing Jessel, Harry H. Corbett is in his element as the shifty, brutal Gollar; John Salew wins a little sympathy as the white-collared pervert, Arnold; and Robert Beatty makes a forthright Jarvis. Many tough exchanges take place between Augie and Gollar and the tarts occasionally get cuffed, but there is appropriate light relief. A traditional, but, nevertheless, exciting in-the-nick-of-time climax completes the arresting oracle.

Points of Appeal.—Meaty "headline" tale, popular and competent players, showmanlike direction, hectic highlights, catchy theme song, provocative title and good staging.

Too Young to Love

Rank. British (X). Featuring Thomas Mitchell, Pauline Hahn and Joan Miller. Produced by Herbert Smith. Directed by Muriel Box. Screenplay by Sydney and Muriel Box. Director of Photography, Gerald Gibbs. Musical Director, Bruce Montgomery. 7,959 feet. Release March 14, 1960

JUVENILE court room melodrama, set in New York. Adapted from Elsa Shelley's TV play "Pick-up Girl," it puts the 15-year-old daughter of working-class folk in the dock, charges her with immorality and then proceeds to examine her and key witnesses. The leading characters live and its revealing flash-backs, disclosing that the moppet, more sinned against than sinning, has contracted the harlot's occupational disease, are securely dove-tailed, but, even so, the pseudo documentary is very thinly disguised as entertainment. Ticklish quota booking.

Story.—Acting on information, the New York police raid a down-town apartment and arrest Elizabeth Collins, a teenager, and Alex Elliott, a middle-aged man, found in bed together. Elizabeth is brought before Judge Bentley, a compassionate "beak," and he discovers that the girl, neglected by her lowly parents, had been taken under the wing of Ruby Lockwood, a shrewd "baby." It is also disclosed that Elizabeth's association with a sailor resulted in her having an abortion. Later, Larry, a disgruntled lad, admits that he was responsible for Elizabeth sharing Alex's bed. Bentley studies every angle of the case, but sends Elizabeth away on learning that she has venereal disease. Elizabeth is, however, consoled by Peter Marti, a youthful neighbour, who refuses to let her past undermine his affection for her.

Production.—The picture, partly retrospective, tries to be many things—social document, a warning to neglectful parents and heedless youth, anti-venereal disease propaganda and an upbraiding of lascivious cradle-snatchers—but the harder it shakes its seamy kaleidoscope the more squalid its images become. Thomas Mitchell is at once understanding and dignified as Judge Bentley; Pauline Hahn displays sound emotional ability as the syphilitic Elizabeth; Alan Gifford acquires a hangdog look as Alex; and Sheila Gallagher scores as the brash Ruby. Its supporting cast also makes the best of unrewarding roles. The American court atmosphere is convincing, but its "white paper" wrapper deprives it of gimmicks. Unlike most "X" certificate offerings, it has nothing sensational to sell.

Points of Appeal.—Provocative title, star and British label.

Hey Boy! Hey Girl!

Columbia. American (U). Directed by David Lowell Rich. Featuring Louis Prima, Keely Smith and Kim Charney. 7,246 feet. Release January 11, 1960

COMEDY drama with music and tunes. It concerns the romantic vicissitudes of a pop singing bandleader and a silver-throated wailing girl who fall for each other while raising funds for charity. The tale is no literary masterpiece, but nevertheless gives its disc favourite couples, accompanied by Sam Butera and the Witnesses, frequent opportunities to exercise their tonsils. In all, unassuming, but saleable screen song album. Reliable "second," particularly for the "pop" trade.

Story.—Dorothy Spencer, a secretary, and Father Burton, a parish priest, want Louis Prima, bandleader and entertainer, at their church bazaar in aid of a kids' summer holiday fund. Prima overrides his shrewd and excitable manager, Marty Moran, and turns up. Later, Prima hears Dorothy sing a lullaby and persuades her to join his band. She and Prima become deeply attached, but Buzz, Dorothy's twelve-year-old brother, hates Prima for taking Dorothy away from him. Finally, Prima, helped by his boys, wins Buzz over, and everything's hunky-dory at the fade-out.

Production.—The picture, despite its small boy interest, sags a bit between the vocalising, but finishes on a stylish and showmanlike note. Louis Prima and Keely Smith, husband and wife in real life, have their limitations histrionically, but, needless to say, handle the songs effectively as Prima and Dorothy. Kim Charney is natural as Buzz, and Sam Butera and the Witnesses display a keen sense of humour while mixing the crotchets and quavers. Moreover, the backgrounds are suitably varied, and the signature tune is catchy.

Points of Appeal.—Friendly story, stars, title, tunes, obvious teenage angle and "U" certificate.

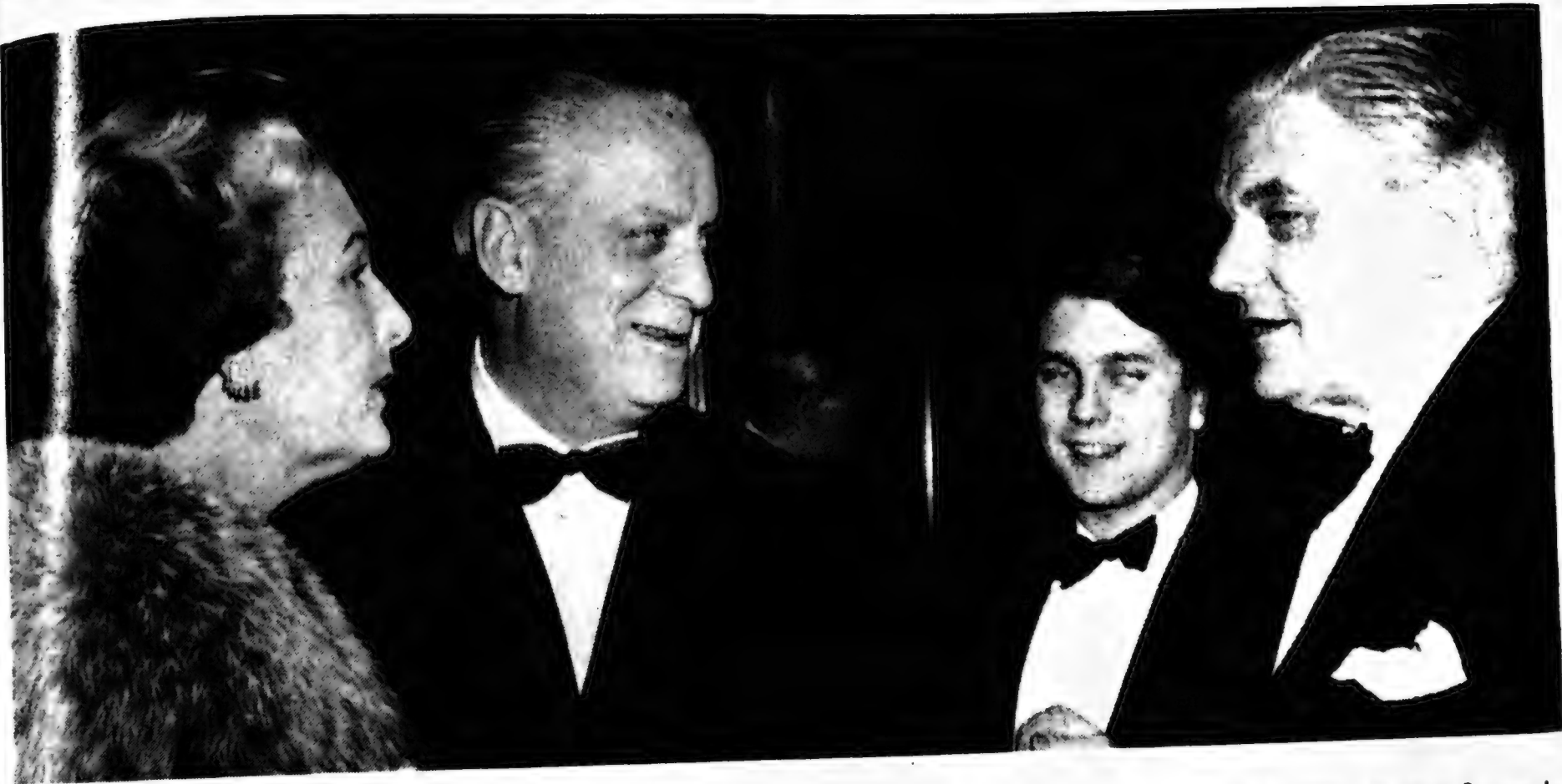
Last of the Few

British Lion. British (U). Photographed in colour. Written and Produced by Donald Cohen and David Millin. Photographed and directed by David Millin. Narrated by Glynis Johns. 5,519 feet. Release not fixed

JUNGLE travelogue, photographed in colour. It deals with the maintenance of South African game preserves, but flashbacks illustrating the possessive white man's invasion brood its script. The animal "shots" are somewhat familiar, but Glynis Johns, seen as a visitor, provides a touch of glamour and smoothly delivers the commentary. It could, however, be tightened up to advantage. Usable quota "second."

Production.—The picture doesn't come in the same lofty category as "Lords of the Forest" and "White Wilderness," but nevertheless interests. Its cause is the curbing of heedless and wanton killing of wild beasts, started by slave traders, and it rightly names President Kruger, the great Boer leader, as the most powerful advocate for game preserves and national parks. Domestic scenes, involving a white hunter and his estranged wife, help to strengthen feminine appeal, further consolidated by Glynis Johns' presence and effective narration. The film could have been shorter, but it's not too late to eliminate sequences showing animals being helplessly mowed down.

Points of Appeal.—Evergreen subject, title, colour and British label.



The world premiere of "Our Man in Havana," Sir Carol Reed's production for Columbia, had its first public presentation at the Odeon, Leicester Square, last week. Guests, from the world of society, the arts, politics, finance and entertainment, saw a star line-up, which included Alec Guinness, Burl Ives, Maureen O'Hara, Ernie Kovacs, Noel Coward, Ralph Richardson and Jo Morrow, in a witty and exciting story adapted for the screen from Graham Greene's famous novel. Above: Mike and Mrs. Frankovich and Lord Boothby

COLUMBIA PREMIERES 'OUR MAN IN HAVANA'



Above: Ken and Mrs. Hargreaves, Sir Carol and Lady Reed. Below: Alec and Lady Guinness, Peter and Mrs. Ustinov, Lady Pamela Mountbatten and David Hicks



Showmanship

—by FRANK HAZELL

ONE FIELD of theatre showmanship that we have never fully developed in this country is in the use of the canopy or marquee.

During the past two or three years various modernisation schemes have inspired several new designs of canopies and although they are a considerable improvement on the old unit creations of the thirties, they still have little impact as a selling display unit.

The larger expanse of illuminated area certainly draws greater attention to the theatre front, but the display is still concentrated on the old format of almost unreadable letters with no atmosphere of any kind.

Basically they are used as information panels, giving star names and the film title, with the odd slogan on being warmer or cooler inside, according to the time of the year.

Much of the rationalisation on our theatre fronts has been brought about by rising prices.

It is far cheaper to install a permanent feature than to have the costs of weekly changing.

To the accountant this is all-important, but to the showman it is standardisation—the first step towards mediocrity.

I have always felt the most important selling position is on the front of the individual theatre and yet it is the one we neglect more than all others.

The marquee is the most prominent display position of the whole theatre front. Box it in with attractive illustrations, make it deeper and brighter so that way down the street it catches the eye and encourages interest, and whatever the weekly cost I can guarantee it will be returned with profit.

THE COMPANY OF SHOWMEN

It was a happy anniversary

THE 21st birthday of a theatre is a chance for all showmen to celebrate and H. Wilson, Ritz, Lutterworth, marked his anniversary week in fine style.

Special stage interludes by local artists were arranged and every 50th admission during the week was the guest of the management. A silver engraved spoon was presented to the first mother having a baby during the week, and other prizes, provided by local traders, were given in a variety of contests.

R. C. Taylor, Regal, York, was another manager who had a car in his foyer to help encourage interest in the national contest linked with the "The Big Circus." A doorman dressed in a clown's outfit toured the town and displays, both at the theatre and in traders' windows, were arranged with the other national tie-ups for this film.

Supplements

D. Hughes, Palace, Newark, had fine press for "The Ten Commandments." Two special newspaper supplements were arranged, one for each weekend of the fortnight's run—these were well supported by local traders and were punchy and eye-catching. General editorial on the film was above average and the right emphasis was sure to have reached a new and larger audience for the cinema. As with all spectacles of this kind, the emphasis should be on illustration and Mr. Hughes used the pictorial blocks to good effect.

A nice large sheaf of national news cuttings comes from H. Briggs, Empire, Mexborough, on his "An empty for a seat" scheme which had the youngsters of his Saturday cinema club rolling up by the hundred with their empty pop bottles. Their shilling, instead of paying for admission, was used for extra ice cream. The lemonade

firm was smiling, and, with ice cream sales up 400 per cent. everyone seems happy.

Coverage in *The Mirror*, *Herald*, *Express*, *Sunday Pictorial* and the *Sketch*, makes one feel that a certain firm may be interested to increase their "five million a day" with the right return on the empties!

It has always been said that the good showman can make capital out of any event, and P. G. Franklin, Ritz, Barnsley, is another manager to



Any cinema manager would count his blessings when he had an enthusiastic band of supporters like these scooter enthusiasts. A. Newell of the Embassy, Peterborough, staged this successful stunt for "Count Your Blessings"

NEW MEMBERS

R. Alexander, Odeon, Bilston.
B. W. Beetles, Odeon, Cheetham Hill Manchester.
S. E. Parnham, Odeon, Blackheath, Nr Birmingham.
J. L. Smith, Regal, Coventry.
K. Smith, New Cinerama, Glasgow, S.2
R. C. Taylor, Regal, York.
D. G. L. Wood, Odeon, Welling.

SEALS OF MERIT

C. E. Brown (first), Gaumont, Preston. (Life Member No. 139.)
P. Stevens (first), Deansgate Picture House, Manchester. (Life Member No. 321.)
P. E. Jelks (third), A/M, Savoy, Portsmouth. (Life Member No. 288.)
L. Grou (third), Regal, Woolwich. (Life Member No. 147.)
C. A. Tappy (fifth), Odeon, Plymouth (Life Member No. 184.)

prove it. By arrangement with the Yorkshire Electricity Board, the supply had to be cut off for some period in order to carry out work at the sub-station. Obviously, the time of performances had to be kept clear, and accordingly, the morning cleaning period was the time agreed.

Pit helmets

But what of the cleaners? One remarked that they would have to have miners' lamps, not expecting to be taken seriously. Mr. Franklin contacted the Coal Board and managed to get a pit helmet for each cleaner. It resulted in pictures in all editions of the local papers and the *Daily Mirror* and *Daily Herald*. In all, 89 free inches of plugs.

As a footnote, the idea is not so crazy as it sounds; even with the lights on, the trouble is always getting under and behind the seats, so the ladies of the Ritz may have started more than they realised.

The Showman also commends...

Figures in parentheses indicate number of credits

AMEY, J. O., Odeon, Weybridge: Holiday for Lovers.
Answorth, P. J., Odeon, Weymouth: Rio Bravo,
Darby O'Gill and the Little People (2). Amerena,
P. C., Odeon, Ramsgate: A Hole in the Head, I'm
All Right, Jack. The Ten Commandments (3).
A. Kroyd, R., Gaumont, Plymouth: Imitation of Life.

BISOP, D. R., Playhouse, Guildford: Holiday for
Lovers, Don't Give Up the Ship (2). Bromley, E.,
Gaumont, Oldham: Rally Round the Flag Boys.
Parker, G. J., Gaumont, Manchester: South Pacific.
Brookes, H., Odeon, St. Austell: The 39 Steps.
Borton, E. D., Odeon, Bath: The Diary of Anne
Frank, Imitation of Life (2). Brissenden, F. E.,
Gaumont, Dover: Pork Chop Hill, Taxi (2). Bar-
low, D. J., A/M., Gaumont, Portsmouth: This
Earth is Mine, I Want to Live, I'm All Right,
Jack (3). Baker, P. H., Odeon, Portsmouth:
A Hole in the Head, Last Train from Gun
Hill (2). Barry, E., Gaumont, Bournemouth: Middle
of the Night. Bee, J. R., Odeon, Worcester: Whirl-
pool. Bint, B., Odeon, Sale: Shake Hands with the
Devil. Bowen, S. H., Odeon, Newport: The Shaggy
Dog. Beacham, V., Odeon, Herne Bay: Carry On
Teacher. Browne, J. E., Odeon, Yeovil: Some Like
It Hot, Warlock, It Happened to Jane, Middle of the
Night (4).

CRAWSHAW, R., Odeon, Taunton: The Hangman.
Fantasia, Never Steal Anything Small, Al Capone
(4). Connett, F. A., Gaumont, Weymouth: It
Happened to Jane, The Shaggy Dog, Some Like it
Hot (3). Craig, B. L., Odeon, Cardiff: The City Jungle,
The Gunfight at Dodge City, The Mouse that
Roared, Al Capone, Day of the Outlaw (5). Conway,
C. D., Odeon, Hereford: Separate Tables, The 39
Steps (2).

DAWSON, G. V., Odeon, Worthing: I'm All Right,
Jack, I Want to Live (2). Dunbar, R. A., Academy,
Brighton: Ferry to Hong Kong, The Diary of Anne
Frank, Tempest, The Bridal Path (4).

ELCOCK, G. P., Odeon, Deal: A Hole in the Head,
Pork Chop Hill (2).

EXCELL, P. L., A/M., Odeon, Folkestone: Upstairs
and Downstairs. Edwards, A. M., Gaumont, Ply-
mouth: The Buccaneer, Middle of the Night, Theatre
publicity (3). Ellis, J. W., Odeon, Chester: Middle
of the Night, The Diary of Anne Frank (2). Elcock,
G. P., Odeon, Deal: Hercules, I'm All Right Jack
(2).

FREWIN, G. D., Gaumont, Rochester: The Horse's
Mouth, The Bandit of Zhobe, The 39 Steps, The
Hangman, The Shaggy Dog (5). Fortescue, G.,
A/M., Odeon, Canterbury: A Hole in the Head.
Fletcher, K. C., Odeon, Horsham: Some Like it Hot,
Ferry to Hong Kong (2).

GOMPERTZ, F. H., Odeon, Chichester: Bobbikins.
Girdler, R. C., Odeon, Uxbridge: Public relations.
Groves, E. L., Odeon, Edgware Road: The 39 Steps.
Gillingham, E. A., Gaumont, Cheltenham: It Happ-
ened to Jane. Gordon, R. E., Odeon, Llanelli:
Some Like it Hot, The Baited Trap, The Horse's
Mouth (3).

HOWES, G., Gaumont, Salisbury: Al Capone, The
Ten Commandments (2).

JONES, D. E., Odeon, Port Talbot: The 39 Steps.
Jones, W. T., Odeon, Newport: The Buccaneer,
Woman Obsessed, This Earth is Mine, Warlock (4).

KING, T., Alexandra, Aldershot: Tarzan's Greatest
Adventure, Blind Date (2).

LANG, P. H., Odeon, Cosham: I'll All Right, Jack.
I Want to Live (2). Laybourne, H., Odeon, South-
sea: I'm All Right, Jack, This Earth is Mine, I Want
to Live (3). Lane, R. W., Odeon, Folkestone: A
Hole in the Head, This Earth is Mine (2). Lucas,
R. R., Gaumont, Southampton: A Hole in the Head,
Stage show, Shake Hands with the Devil (3). Lomas,
G. S., Odeon, Gloucester: Sapphire, The Shaggy
Dog (2).

MOFFAT, W. T., Gaumont, Southsea: Last Train from
Gun Hill, Blind Date (2). Moss, R. M., Coliseum,
Newport: Fantasia. Matthews, H. O., Odeon, Fal-
mouth: The Heart of a Man. McIver, R. C.,
Odeon, Ashford: The Bridal Path.

NEWTON, F. W., Gaumont, Cardiff: Pork Chop Hill,
Beyond This Place (2).

PRISTON, D. V., Gaumont, Ilfracombe: Ferry to
Hong Kong. Pleasants, J. C., Gaumont, Chatham:
The Shaggy Dog. Peacock, G. W., Gaumont,
Palmer's Green: The 39 Steps.

REDMAN, D., A/M., Odeon, Portsmouth: Blind Date,
Don't Give Up the Ship (2). Robinson, S. E.,

Odeon, Newton Abbot: The Heart of a Man.
Robinson, F. J., Gaumont, Chatham: Tempest.

SAVAGE, R. M., Odeon, Bognor: The Shaggy Dog.
Scardiffield, J. A., Odeon, Dover: Woman Obsessed,
Tempest, This Earth is Mine, A Hole in the Head
(4). Short, T. D., Rialto, Southampton: Knock On
Wood, The Mouse that Roared, The Bridal Path,
Parisienne (4). Seals, E. S., Odeon, Woking: A
Hole in the Head.

TURNER, J. C., Gaumont, Chichester: The Shaggy
Dog. Taylor, R., Regent, Brighton: A Hole in the
Head, Public relations, I'm All Right, Jack, Don't
Give Up the Ship, The Gunfight at Dodge City (5).
Tappy, C. A., Odeon, Plymouth: The Crimson
Pirate, The Man in the Net (2).

WEBB, A. C., Odeon, Canterbury: Ten Seconds to
Hell, Middle of the Night (2). Wilton, N. A.,
Odeon, Winchester: The Buccaneer, Shake Hands
with the Devil (2). Willmott, D. W., A/M., Odeon,
Southampton: Parisienne, Darby O'Gill and the
Little People (2). Watts, D. J., Odeon, Salisbury:
Pork Chop Hill, Carlton-Browne of the F.O., The
Buccaneer, Some Like it Hot (4). Wicks, H. H.,
Odeon, Islington: The 39 Steps. Wilkins, T. B.,
Odeon, Kensington: The Heart of a Man,
Sapphire (2). Woodman, C. F., Odeon, East Ham:
The 39 Steps, Sapphire (2). Wood, D. G., Odeon,
Welling: Separate Tables. Whysall, H., Carlton,
Norwich: Warlock.

ZAIDNER, M., Regent, Stamford Hill: The 39 Steps,
Middle of the Night, Tiger Bay (3).



Another way to use a scooter. This time in
Weymouth where "Rio Bravo" was publicised
by a tour of the town

KINE.-MGM £600 SHOWMANSHIP CONTEST

Savings was the highlight

More Credits

ANOTHER manager to exploit "Count Your
Blessings" was R. L. Cook of the Savoy
Swindon. He used the "Court" angle.

A sandwichboard-man walked around town
with publicity containing the film title written
vertically with a tie-in line. "It all adds up to
good entertainment." To complete the effect the
man was dressed in gown and mortar-board.

A contest invited ladies to give three reasons
why some girls prefer foreign husbands. "Lady
Grace" blouses were given to the winning con-
testants.

Presentations

One thousand throwaways plugged the contest
plus window presentations in co-operating stores.

The highlight of the campaign was a tie-up
with the National Savings movement which prin-
ted 5,000 handbills complete with credits. Two
thousand were circulated by the savings move-
ment while the rest were distributed via the
theatre and shops.

The *Wiltshire Gazette* and *Herald* printed
editorial and photographs prior to playdate.

Competition

With the help of the local Heinz representative
every grocer in the town featured a display tied-in
with the national competition for the screening of
"Count Your Blessings" at the Rex, Consett.
This was part of the campaign carried out by
B. V. Hornblow eventually achieving 23 displays,
a large foyer presentation and the circulation of
hundreds of competition heralds.

Another manager to exploit "The Scapegoat"
was Alan Short of the Mayfair, Tooting.

A member of his staff carried a giant book
on to buses, tube trains, etc. Guest tickets were
offered to anyone nominating identical twins
locally and four sets of twins attended the open-
ing day's performance.

- "High Society."—T. A. Steeples, Essoldo, Rotherham.
- "Angry Hills"/"Tarzan's Fight For Life."—N. L.
Eccleston, Palace, Lancaster.
- "Left, Right and Centre."—A. W. Seddon, Ritz,
Belfast.
- "Seven Brides for Seven Brothers."—A. D. J. Bullock,
Palace, Erdington.
- "The Doctor's Dilemma."—C. O'Neil, Empire, More-
cambe.
- "Ask Any Girl."—Odeon, Wembley.
- "Some Came Running."—H. J. Strank, A/M, Regal,
Canterbury.
- "The Mating Game."—J. Richardson, A/M,
Trocadero, Leicester; D. L. Meyrick, Gaumont,
Crewe; A. E. Hallam, A/M, New Empress, Notting-
ham; D. Clarke, Gaumont, Stoke-on-Trent; E. H.
Johnson, Palace, Ashton-in-Makerfield; R. Reddaway,
A/M, Savoy, Swindon; K. Porter, Regal, Bicester;
N. Loughlin, A/M, Ritz, Stockport; H. Morris,
Gaiety, Birmingham; L. Sobey, Wallaw, Blyth; W.
Lawrie, Regal, Greenock; K. Pickering, Whitehall,
Rotherham; G. Clark, Majestic Benwell, Newcastle-
on-Tyne; G. Lennox, Picture House, Dennistoun; V.
Simms, Central Theatre, Kidderminster; W. D.
Demaeker, Mayfair, Battlefield.
- "The Scapegoat."—W. S. Carter, A/M, ABC, Scun-
thorpe; B. S. Tooke, A/M, Regent, Great Yarmouth;
A. W. Seddon, Ritz, Belfast; D. M. Heatlie, Lyceum,
Edinburgh; P. G. Franklin, Ritz, Barnsley; A. F.
Hallam, A/M, New Empress, Nottingham; Mrs. D.
Murphy, A/M, Regal, Chesterfield; R. Reddaway,
A/M, Savoy, Swindon; D. G. Thompson, A/M,
Forum, Liverpool.
- "The Tunnel of Love."—D. G. Thompson, A/M,
Forum, Liverpool; W. S. Carter, A/M, ABC, Scun-
thorpe; D. Ramsay, A/M, Elite, Middlesbrough; D.
Simpson, A/M, Savoy, South Shields; C. A. Hodg-
son, Royalty, Hull; K. Porter, Regal, Bicester;
Hoskins, A/M, Savoy, Stourbridge; J. G. Campbell,
Regal, Coatbridge; J. A. Gallacher, Regal, Kil-
marnock; A. M. Sliman, Regal, Falkirk; A. F.
Hallam, A/M, New Empress, Nottingham; P. M.
Baynton, Playhouse, Colchester.
- "For The First Time."—T. W. Hawkins, Palace,
Arbroath; E. H. Johnson, Palace, Ashton-in-Maker-
field; B. Bloom, Victory, Walton.
- "Count Your Blessings."—R. Scott, Plaza, Govan; G.
Lennox, Picture House, Dennistoun; T. Good, A/M,
Picture Palace, Parkhead; B. Bloom, Victory, Walton;
J. O. Eaton, Ritz, Brighouse; D. M. Heatlie,
Lyceum, Edinburgh; B. S. Tooke, A/M, Regent,
Great Yarmouth; C. A. Hodgson, Royalty, Hull;
T. F. Chapman, New Empress, Nottingham; R.
Yates, Rex, Hull; T. Ewin, Ritz, Winchester.

A-R BREAKS THROUGH

—continued

officer, said he could make no official statement on the deal this week, but commented: "We are very disappointed that John Woolf and Danny Angel did not approach us."

Replying to John Woolf's statement, Mr. Speakman added: "Twelve months ago when I wrote to him asking if he would give us an assurance not to sell films to TV—like the big companies had done—he said he wouldn't. We haven't heard a word from him since."

There was nothing FIDO could do about the deal, he said, although it would come up for discussion when the FIDO board meets on January 28 or at a meeting yet to be fixed to conclude business outstanding from the last meeting.

ACTT general secretary George Elvin commented: "Obviously we regret what's happened. We don't like anyone selling films to TV. Our view is that films made for one medium are unsuitable for another and the practice should stop."

"But it is not enough merely to condemn or ostracise one particular person who does this. We object to Mr. Angel or anyone else selling to TV, but if he is going to be pilloried then we might jump to his defence because he is not the only person doing it. He is being picked on."

The fault, said Mr. Elvin, was the industry's for not having "an adequate policy." He added: "The industry should have a workable policy and not FIDO, which spends a little money without any concrete effects. It's time the industry stopped hiding behind FIDO and got a realistic policy."

The deal, he said, would be discussed by ACTT leaders and with other industry unions.

New chairman

With A-R's acquisition of Independent FD, the board has been reconstituted with John Spencer Wills as chairman and Paul Adorian as managing director.

The company no longer has a distribution link with British Lion.

Mr. Adorian told the KINE. on Monday that Independent FD would be maintained as a distribution company to service cinemas as well as television.

It was the intention of the new company to acquire other product from British producers wishing to sell their old films and that Independent would offer these features to exhibitors as well as television, including the BBC.

Mr. Adorian made it clear that none of the original members of Independent FD remained on the board of directors. A number of executives within the industry would be appointed to handle the day-to-day operations of the new company, while servicing facilities would be handled by Humphries Laboratories.

Among the films acquired are "African Queen," "Richard III," "Moulin Rouge," and "Storm Over The Nile."

Explaining the reason for the A-R decision to buy Independent FD, Captain Tom Brownrigg, general manager, said: "This was the only way we could get hold of the type of pictures we want."

Asked if this meant a large increase in the number of feature films shown on television, John MacMillan, programme controller of A-R, said: "No."

The films would, however, be needed to fill the gap caused by the reduction in the number of British television series now available. None of the films acquired would be screened by A-R before Easter and they would then be purchased from Independent FD.

Mr. Adorian refused to disclose the price paid

for the company and when the figure of £200,000 was suggested, he said: "No comment."

In answer to another question, Mr. Adorian said that although they were negotiating with a number of British producers to purchase more product, there were no plans to produce British feature films. "This is not a production company," he said. "We are in film distribution. We will sell to exhibitors if they want to buy our pictures or to the BBC and to ITV."

Asked if he envisaged the financing of new product, Adorian replied that he could only answer this question after he had been working with Independent FD "for at least six months."

The films in the deal and their dates of issue are:—

Independent FD Films: Shadow of the Eagle (1950), She Shall Have Murder (1950), Galloping Major (1951), Pandora and the Flying Dutchman (1951), I'll Get You for This (1951), The Late Edwina Black (1951), Never Take No For an Answer (1951), African Queen (1952), Treasure Hunt (1952), Gift Horse (1952), Innocents in Paris (1953) (Re-issued 1956), Moulin Rouge (1953), Women of Twilight (1952), Cosh Boy (1953), Beat the Devil (1953), Interrupted Journey (1949), The Guinea Pig (1948).

Private Angelo (1949), Chance of a Lifetime (1950), The Good Die Young (1954), Angela (1955), Time is My Enemy (1954), I Am a Camera (1955), To Dorothy a Son (1954), The Passing Stranger (1954), Abdulla the Great (1956), A Kid for Two Farthings (1955), Richard III (1955), Storm Over the Nile (1955), Dry Rot (1956), Sailor Beware (1956), They Can't Hang Me (1955), The Bespoke Overcoat (short) (1955), The Iron Petticoat (1956), Three Men in a Boat (1956).

Daniel Angel Films: Miss Pilgrim's Progress (1949), Mr. Drake's Duck (1951), Cast a Dark Shadow (1955), Murder at the Windmill (1949), The Body Said No (1950), Another Man's Poison (1951), Albert R.N. (1953), Windfall (1955), The Sea Shall Not Have Them (1954), Escapade (1955), Dancing With Crime (1947), Three Steps to the Gallows (1953), The Reluctant Bride (1955), Corridor of Mirrors (1948), The Runaway Bus (1954), Girl In a Million (1946), Tony Draws a Horse (1950), Just William's Luck (1947), William Comes to Town (1948) (Re-issued March, 1953, as William at the Circus), Romantic Age (1949).

TELEVISION—contd.

dramatic live series, "No Hiding Place."

He takes over from Max Erlich, the American writer brought over to this country by that company to set up the first one-hour live series for ITV.

Morgan's contract with A-R is for a further 26 episodes of "No Hiding Place" followed by an option for another 13. None of his own stories will appear before May as the company has already stockpiled sufficient scripts up to this date.

+ + +

I HEAR that the Gross and Krasne production organisation in this country is closing down for good. Phil Krasne, who parted recently from his colleague Jack Gross, has already shut down his London office, and Jack Gross and colleague Don Hyde have been "unavailable" for several weeks.

Gross-Krasne production of two pilots, "Rogue for Hire" and "Fate" failed to get U.S. approval and so the company, according to American reports, is cutting its losses.

RENTERS' NEWS—contd

Columbia disc of Minter film

FOR THE first time in the history of the British film industry the entire music track of a film is recorded on a long-playing disc for direct to the public.

The film is George Minter's "Beat Girl" and Columbia's disc will be released to coincide with the picture.

"Beat Girl," produced by George Willoughby and directed by Edmond T. Greville, stars David Farrar, Noelle Adam and Christopher Lee. It is to be trade shown by Renown Pictures next month.

Rank comedies hit holiday jackpot

RANK FD's comedies, "Follow A Star" and "Desert Mice," achieved bumper holiday business claims the company.

After an excellent West End run at the New Victoria, "Follow A Star" began its London release with a useful Christmas record.

Manager of the New Victoria, J. A. McKimay, said "After a wonderful two weeks, the film chalked up excellent Christmas business."

C. W. Frith, general manager of the Odeon, Marble Arch, is also enthusiastic about the business done by "Desert Mice."

TRADE SHOWS LONDON

January 11:

Beginning of the End (A). Rank. Peter Graves. Own Theatre. 10.30 a.m.

Incredible Petrified World (A). New Realm. John Caradine. Celluloid. 10.30 a.m.

Labyrinth (X). Gala. Nadja Tiller. Hammer. 4.35 p.m.

January 12:

Teenage Zombies (A). New Realm. Don Sullivan. Celluloid. 10.30 a.m.

January 13:

Passion in the Wilderness. E. J. Fancey. John Sutton. Celluloid. 10.30 a.m.

January 14:

The Silent Stranger (A). Rank. Own Theatre. 10.30 a.m.

The Traitor (A). (Re-issue). New Realm. Donald Wolfitt. Celluloid. 10.30 a.m.

MANCHESTER

January 12:

North by Northwest (A). MGM. Cary Grant. Odeon. 10.30 a.m.

January 13:

On the Beach (A). United Artists. Gregory Peck. Odeon. 10.30 a.m.

January 14:

Anatomy of a Murder (X). Columbia. James Stewart. Odeon. 10.30 a.m.

LATE EXTRAS (LONDON)

January 8:

Three shorts. Plato. Crown Theatre. 10.30 a.m.

Tamango (A). Columbia. Dorothy Dandridge. Own Theatre. 10.30 a.m. and 2.30 p.m.

LY: JANUARY 7, 19 0

NEWS—contd

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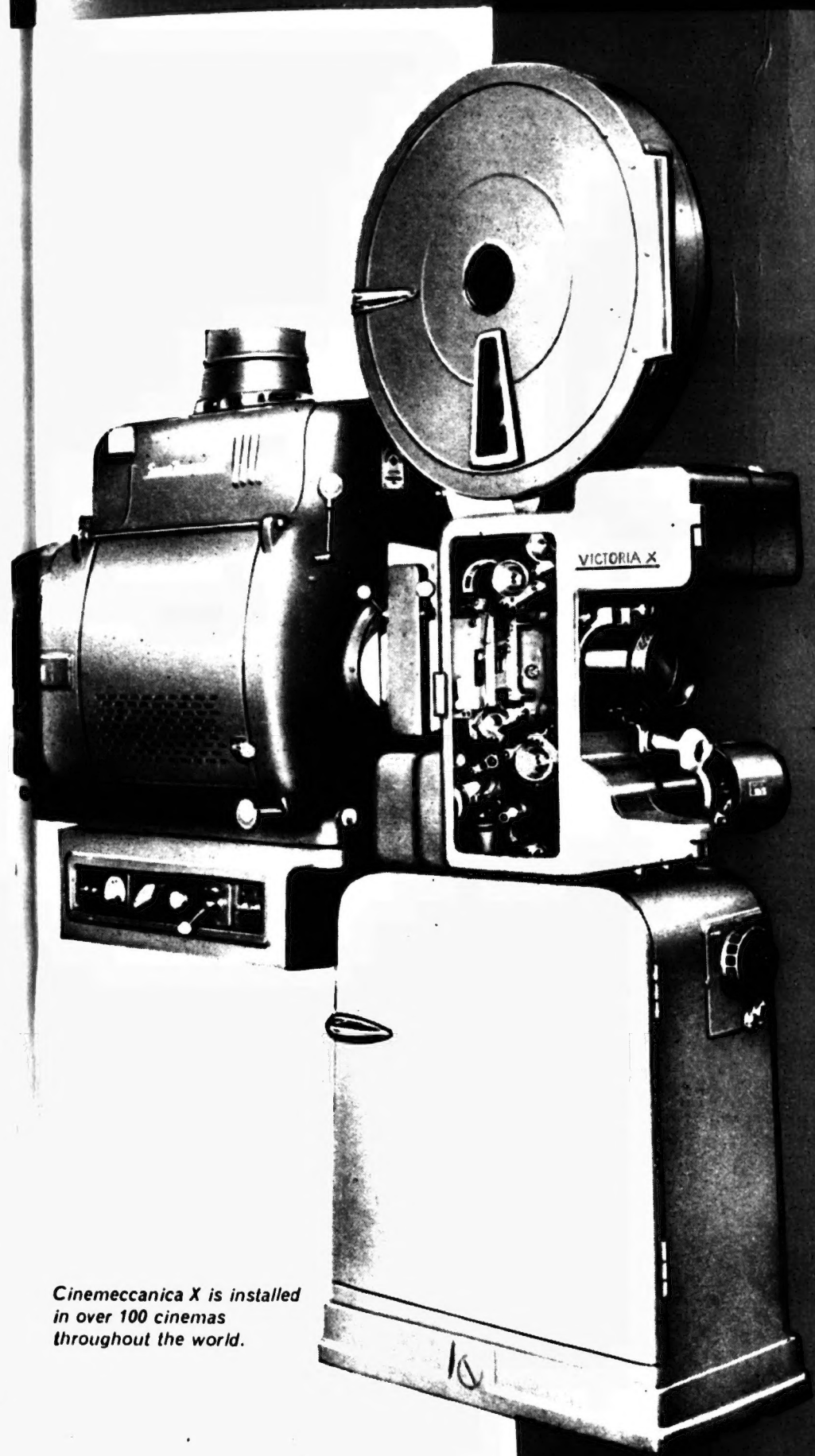
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